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ABSTRACT

This volume of selected readings is designed to aid artists and educators in the development of a knowledge base within the realm of lifelong learning and the visual arts. Compiled for use by both student and practitioner, these readings are divided into three chapters. The first chapter provides readers with background, rationale, and directions for emulation by art educators and others interested in the field. Chapter 1 includes such titles as "Growing Old with the Arts," by Paul Kim; "For the First Time: The Arts at Mid-Life," by Ann Jennings; and "Toward a Philosophical Base for Community Arts--The Museum Role," by Joseph Covington. The readings in chapter 2 review current practices, for example, "Art and the Confined Aged," by Pearl Greenberg; "Training Personnel for Work with the Elderly," by Donald Hoffman; and "The Rural Elderly and the Arts," by Claire Clements. The readings in chapter 3 focus on research and include such topics as "Toward an Understanding of Lifelong Growth and Participation in Visual Arts Production," by Leslye Prentice Ruth Bloom; "Aging and Creativity," by Lila Tabor and John Rogers:. and "Relationship between Creative Activity and the Health of Elderly Persons," by Alice Dawson and Warren Baller. (BM)

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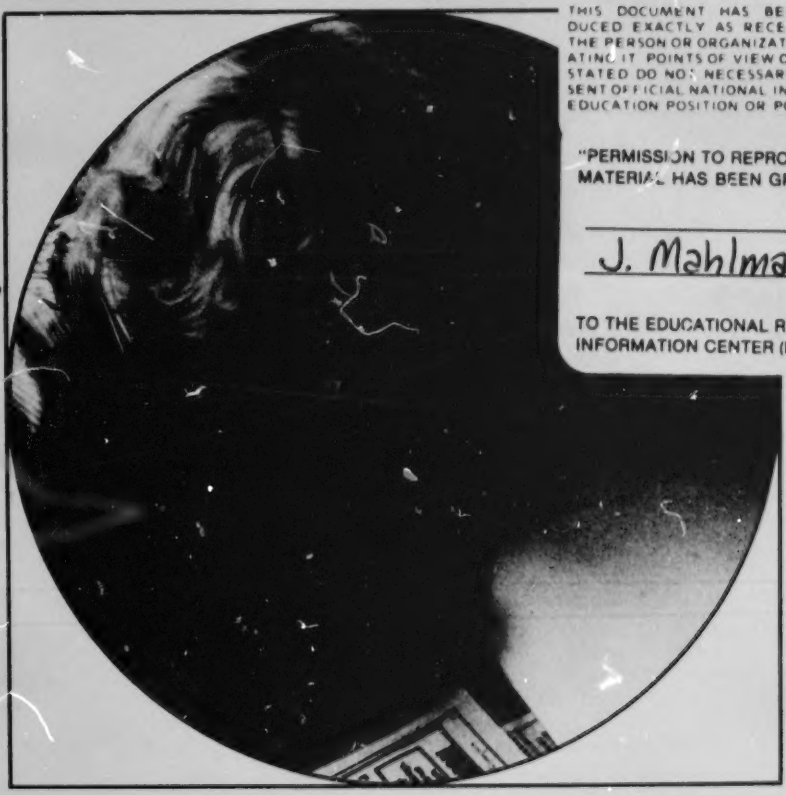

Lifelong Learning and the Visual Arts:

A BOOK OF READINGS

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PREFACE AND ACKNOWLEDGMENTS

The possibility of lifelong learning is rapidly emerging as an area of importance to art educators and artists. Greater opportunities for service and employment, and the general field of gerontology, require the development of an extensive knowledge base.

Presently hundreds of arts education graduates could theoretically find suitable teaching positions working with older persons for example, but be unable to find the resources, techniques, or activities most appropriate for use in transmitting visual arts knowledge and activity.

It is toward this problem, that of providing a knowledge base and research direction for the field, that this volume of readings is aimed. We have chosen to divide the readings into three areas of importance. The first chapter, Foundations, provides a variety of rationales for artist/educators to utilize. Current Practices, the second chapter, provides program exemplars for individuals to emulate or to further develop. The third area, Research, has been designed to illustrate the variety of research now under way and suggests that a great many research questions and directions need to be explored.

This book is compiled for use by both student and practitioner and includes both technical and non-technical readings.

We would like to extend our thanks to those who have helped in the preparation of this book: to Jean Schulze and Bryna Block for their fine job of editing; to Murray Greenberg, Marshall Colley, and Sally Davisson for their photography, as well as to the participants at Runnel's Hospital, Berkeley Heights, New Jersey; East Orange Nursing Home, East Orange, New York; Phoenix Parks and Recreation Department Centers, Phoenix, Arizona; Pina County Parks and Recreation Department Centers, Tucson, Arizona; and the Clove Lakes Nursing Home, Staten Island, New York, for allowing us to use photographs of their activities. Our thanks also go to Marion Jefferson for organizing and pre-editing material presented at the San Francisco NAEA Convention and John Mahlmann and the NAEA Board of Directors for their support of this activity. The assistance rendered by them has helped this volume to become a reality.

THE EDITORS

CHAPTER 1

Foundations

INTRODUCTION

At this point in the development of a knowledge base within the realm of life long learning and the visual arts we must, with candor and honesty, admit that we know much less about the provision of arts activities to middle aged and older audiences than we need to know. Since the convening of the first White House Conference on the Aging in 1961, research and program activity has substantially increased. Until recently service provision and program activity have been directed toward satisfying basic needs such as health care, transportation, and housing. Successful confrontation of these problems for many older persons now allows our society the freedom to develop programs concerned with the quality of life during the adult years. We have begun as a society to formulate programs to satisfy individuals.

During the past decade, programs in the arts and humanities that satisfy the need for: (1) intellectualism and creativity, (2) quality leisure time utilization and (3) the search for a suitable surrogate activity as a replacement for lost or changing roles, have begun to develop in various parts of the country.

Programs, many times developed by artist/educators within a variety of visual arts disciplines, are breaking long developed patterns of activity through the provision of quality creative programs. No longer must the adult student of the arts be content with copy activities or craft kit utilization.

There remains, however, a lack of definition and precision of thought inherited by practitioners in the field from previous, ill-conceived programs and philosophies. A continuous problem concerning the utilization of art therapy, therapeutic recreation, and the provision of intellectually creative artistic approaches remains unresolved in the minds of arts administrators and personnel.

Art as Therapy

Many artist/educators consider arts programs brought to typical populations, such as the elderly, as therapy. But arts programs developed for the life long learner may not necessarily be therapeutic in nature, although there are, admittedly, certain therapeutic advantages inherent in pursuing the arts.

Art therapy in its normative form is a technique utilized as one aspect of an individual's treatment plan. Arts therapists are concerned with a sensitization of individuals to the visual arts as a form of communication and/or expression, but the art therapist's first concern is the utilization of art as a tool for psychological assessment or as therapy ". . . where there is difficulty in verbal communication or when people are adept in the use of language to conceal thought and feeling. . . .", as Elinor Ulman *et al.* in *Art Therapy in the United States*, Art Therapy Publications, 1978, p. 12, points out.

Visual Arts as Therapeutic Recreation

Many programs utilize the arts as an integral aspect of the total recreational scheme but have adopted therapeutic theory to their own needs. In my belief it is the adaptation of theory by poorly trained individuals lacking a true understanding of the creative arts that has subverted the true worth and utilization of the visual arts with adults.

Thus misapplication and misunderstanding keep the arts from reaching their potential as creative and intellectual tools of lifelong education.

For many years the therapeutic rationale, for example, offered to recreators during their instructional preparation, utilized thoughts similar to the following values description abstracted from *Recreation Leadership*, 2nd edition by Dan Corbin, published in 1959:

> The values to be derived from craft participation by an individual are many. Working with hands has been found to bring healing to mental, emotional, and physical aberrations. It relieves tension. It soothes and restores. Creating an original design or producing a piece of work well done brings satisfaction in accomplishment, in personal endeavor and success. Planning a project and bringing it to satisfactory completion develops initiative, self-reliance, and orderly thinking. It brings one a feeling of individual personal worth and respect extremely valuable in personality development and satisfying living. (p. 167)

Rationales such as this are easily abstracted from Lowenfeld, Schaefer-Simmern or from the voluminous papers amassed as part of the field of art education. The therapeutic rationale, however, overpowers the intellectually creative act, possibly because of its concreteness. It is, after all, a relatively easy task to transmit technique. On the other hand, the lack of understanding of the creative process as an intellectual act important to the development of individual self-concept concerning its utilization has precluded the development of strong artistic exploration by many adult populations. It is, after all, more difficult to teach in a creative-intellectual manner than with patterns or craft kits.

Uninitiated practitioners, lacking an understanding of the creative act, search for concrete teaching techniques and materials that can be easily controlled. Many times the therapeutic rationale becomes the justification for utilization of concrete technology, patterned or programmed technology that keeps creative endeavor at a minimal level. Neither art therapy nor art education goals or values are adequately served by such expedient artistic approaches.

> True immersion in the arts—whether directed toward the visual arts, drama, instrumental or vocal music, or creative writing and poetry—requires more than technique mastery or successful manipulation of materials. True creativity, an active thinking process, requires an individual to have openness of thought (intellectualism) and a lack of fear

from ridicule (self-concept); it imparts dignity to life. Immersion into the arts, then, becomes a highly individualized, personal experience. (Quoted from *Pursuit of Arts Activities With Older Adults: An Administrative and Programmatic Handbook* by Donald H. Hoffman, 1980, in press.)

This compilation of readings presents to the reader the philosophy and rationale, techniques, pertinent research, and examplars that will hopefully serve as a catalyst for the development of new knowledge and employment opportunities in this burgeoning new market for the arts.

As art educators, we must loosen ourselves from the inherent stagnation of visual communication and education as it is limited to the traditional years of schooling. We must all encompass a broad based view of society that includes concepts of life-long education, and encourage individuals to move into and out of formal instruction at will while developing learning throughout the lifespan in non-traditional forms as well.

The readings appearing in section one are designed to provide the readers with a solid base of knowledge, a rationale, and directions for emulation by art educators and others interested in the field. Kim provides a basis of knowledge about the aging audience itself, while Jennings explores mid-life. Both Kuhn and Covington expand the role of arts related organizations, community, and arts individuals toward the aging as an audience. It is hoped that the readings will also provide motivation for increasing research and activity in the field.

There is an enormous future within the realm of life-long learning for the arts. What remains is for individuals with foresight, commitment, and integrity to join their talents in a combined effort to adapt art education knowledge and research to fit a changing population and society.

DONALD H. HOFFMAN
Lexington, Kentucky

Reading 1

Growing Old with the Arts

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Past perceptions of the elderly in developed and developing countries were such that aged human beings (those sixty-five and over) were considered "useless and vegetable," and expected to resign from active involvement in the labor market. While the former notion was related to von Bismarck's negative propaganda attack against his political rival who happened to be over the age of sixty-five, the latter was designed to form social and political regulatory convenience.

Unfortunately, the United States has accepted such an ambiguous, irrational, and controversial definition of *old age*, and legitimized age 65 in the Social Security Act of 1935 and in the regulation of mandatory retirement. Thus, the chronological age of 65 has become the turning point of the American life style and is imposed upon older persons as a suggested retirement age by various social institutions. A consequent byproduct of such blind-guided institutional dysfunction has been the increase of an undignified older population and its attendant problems.

This paper is designed to offer a brief overview of American older persons in terms of their number, to present theories of aging as an aid to understanding the aging process and to rally the arts professionals so that arts activities can be incorporated into existing American human services programs.

Older Americans

While there were about 3,100,000 older persons (only 4.1% of the total population) in America at the turn of this century, in 1979 there were about 25,000,000 older persons (11%) age 65 and over, an increase of more than 8 times in number and about 3 times in proportionate population. Between June 1978 and June 1979, the number of older persons increased by 651,000; approximately 1,700 people per day reach age 65. Such a phenomenal increase of older persons in this country has been attributed to three aspects of social progress: change in birth rate; increase in longevity; and a constant influx of immigrants.

During the early 1900's the birth rate (30.1 per 1,000) was rather high, as was the mortality rate (17.2 per 1,000). However the birthrate of the 1930's and the 1940's through the end of World War II decreased. The postwar era, however, resulted in a "baby-boom" by the late 1950's, the first in American history. Since 1960, the American concern with population increase helped to make birth control devices widely available and culturally acceptable. Now the country is approaching an almost zero population increase. If current birth trends continue, the ratio of older persons to the total population can be estimated at 1:7.7 in the year 2000; 1:6 by the year 2020; and 1:4.3 by the year 2040.

In terms of longevity, the life expectancy for those who were born in the 1800's was 44–47 years. People born in 1930 were predicted to live

an average of 60 years, while those born in 1965 were expected to live to the age of 70. It is presently estimated that babies born in late 1970's will live up to the age of 74. This trend of increased life expectancy cannot be attributed to the biological superiority of those who were born in later years, but to an environment conducive to the fulfillment of human physiological potential. Such an environment has been created by the development of effective prophylactic programs by public health organizations and available medical and scientific technologies designed to treat human diseases and thus improve the quality of human life. Along with innovative technological developments and their increased availability, it is possible to predict that all Americans may live to the maximum of their biological limits.

In addition, the U.S. immigration law annually permits approximately 400,000 aliens to move into the country and establish permanent homes. In 1977, immigration, including illegal entry into the country, accounted for twenty percent of the increase in total population. However minimal, some of these 400,000 immigrants may already have reached age 65. Furthermore, many of those who came to this country in the early 1900's have recently joined the group of American older persons.

Thus, older Americans age 65 and over are not only increasing in number but in proportionate population. The changes in birth rate, the increased longevity, and the constant immigration along with technological inventions are accountable for this American phenomenon.

Toward an Understanding of the Aged

It is a continuous hope that knowledge will be developed that will guide concerned minds to a better understanding of a particular phenomenon. To understand older persons, it is natural to turn toward scientific knowledge which in turn may explain the complexity of human aging. Unfortunately, however, by virtue of the insufficiency of scientific research methodology and diverse dimensions of human aging, an explanation of the aged based on *one* theory is impossible. Thus, it may be a mistake or over-expectation at this point of gerontological research, especially the study of human aging, to identify the *theory* of aging rather than *middle range theories*. Based on those fragmented theories, each of which explains a limited aspect of multifaceted human aging, a successful synthesis may better serve to assist in the development of an understanding of older persons. Such a systematic endeavor has produced two major theories on aging: *Disengagement* and *Activity Theories*.

The theory of disengagement would have one believe that as individuals grow older and experience natural decrements in behavioral

functioning, they dissociate themselves from social pressures. This is expected and rewarded so that young, productive people may take over major societal roles as currently defined or envisioned. The theory further indicates that the withdrawal process is *mutually satisfactory* and that the more an individual disengages from society, the more satisfied he/she will be in terms of *morale*, or life satisfaction.

Theories of this type have been well accepted by American social systems; in fact, older persons have been deliberately pushed away and left out of the societal mainstream by the enforcement of mandatory retirement at age 65 (though recently retirement age was changed to 70). Such elimination processes have not at all been *mutually satisfactory*, as disengagement theory would have it. It has been a covert process masked under the guise of protection for the helpless older person. Accordingly, retired Americans are overloaded with false promises and abused by seemingly ruthless systems. Public law deliberately keeps the elderly poor below the poverty guideline under the Supplemental Security Income and allows only delayed payment for the cost-of-living increase under the Social Security Act. At the same time, this country spends one-fourth of total federal expenditures on programs related to the elderly and has developed technology capable of solving their social problems. However, decisive action such as would encourage, for example, the medical profession to provide for equitable health care has not been taken. Neither has strong effort been directed toward ensuring that appropriated monies distributed by the social service system reach the intended recipient, the elderly poor. All too often appropriated monies are dissipated on administrative overheads and their ilk, and attempts to correct dysfunctions in the social service system by appropriating more money for the elderly have only compounded the original problem. It is apparent, then, that it is not the amount of money appropriated that is at issue; rather it is the unwillingness to develop an effective distribution system. The net result is that despite the warrant of the disengagement theory, those eliminated from active societal roles continue to have a lesser degree of life satisfaction and morale.

Another theory on aging is the *activity theory*. Unlike the previous theory of disengagement, the activity theory does not advocate mutual disengagement between older individuals and society, but encourages a continuing engagement in societal and personal tasks. These tasks may have received less attention during middle age. This theory suggests that the more active an individual remains, the more satisfying experience individuals can have while maintaining their life satisfaction or maintaining well-being at the same if not higher level as that of middle age. While the theory accepts inevitable physiological, social, and psychological decrements accompanied by the aging process, it

also explains the differences inherent in the pursuit and identification of satisfying activities during middle and old age. It encourages an older individual to cope successfully with the shrinkages in physiological development and psychological functioning.

This theory supports human service programs designed to encourage and assist older Americans in taking care of themselves and their homes and involving themselves in livelihood, social, community, and creative endeavors in a way unique to their *lebenswelt,* lived experience. As long as their environmental conditions permit, they will remain active and maintain their lives at the highest level of satisfaction, dignity, and worth.

Examples are numerous. During the unrest among the young in the 1960's, for example, retired persons from Pennsylvania voluntarily came to the Washington National Park to repair broken benches, a noble demonstration of human altruism. Older persons will be as active as they are allowed to be. Their skills, knowledge, and accumulated wisdom are neither outdated nor useless, and their decreasing physical and mental capabilities do not imply non-participation but merely a relative reduction in social roles. With good health care, many older persons can remain in their own community and maintain their social activities. In fact, 95% of older Americans are non-institutionalized, and with appropriate health programs such as day care and comprehensive community support systems, about 97% to 98% of them can live outside of long-term care institutions. They can still work, and many wish to work. By law, however, they are discouraged from working, and if they do work beyond the legal prescription, they may lose Social Security benefits, and/or their actual earning from post-retirement employment will be minimized due to higher taxation. It is found that older workers are more dependable, are absent less often, and work to make a better quality product, compared to their younger counterparts. Nevertheless, the apparent over-emphasis on quantity seems to preclude the hiring of older, quality workers.

In the same line of thinking, although the mental capabilities of older persons may be reduced compared to their middle age, they still exist and can be channeled toward learning and inventing new and better things. As human beings get older, they become able to use and draw on their invaluable experiential knowledge in problem-solving and can produce the most cherishable works. Goethe, for example, wrote *Faust* in his 80's. The king of opera, Verdi, composed his best piece at age 87. Sophocles wrote *Oedipus Tyrranos* at age 80. Many other artists and writers, such as commedian Bob Hope, and the insightful writer for children, Dr. Seuss, have successfully continued their creative activities despite advanced age.

In summary, while disengagement theory describes what is currently

going on between older persons and the society in which they live, activity theory suggests what should and can be. Although the disengagement theory hypothesizes "a negative correlation between an individual's social involvement and his well-being," this should not be a guide for understanding older persons (though it may imply how ruthless and restless the society truly is, since some individuals long to be disengaged from it as early as possible). While both theories are helpful in understanding older persons, the activity theory should be the guiding principle for creative arts.

Arts of the Aged

The general condition of American older persons, particularly through the eyes of human service professionals (which may include artists here) can be characterized as *gloomy* at best. Most older persons are poor, requiring social and mental health services regardless of where they live, either in rural or urban America. Nevertheless, while feeling lonely, useless, and hopeless, they maintain such essential human qualities as dignity, creativity, intellectual freedom, morality, etc. Although suffering from existential insufficiencies, they are increasingly a people of essential quality, often reflected and well expressed in various leisure activities such as fine arts and creative writing.

Art forms and products are the creation of timeless, spaceless, and limitless human minds. Older persons are never limited in their minds, despite the physical limitations that naturally develop with the advancement of age. Instead, the human mind steadily improves with age and produces new works of beauty unique to an individual's experience and wisdom until the untimely death of the body.

The arts can be the language of the aged, a language that has been created through the course of the older person's life, yet has been lost in the process of maintaining daily activities prescribed by society during his younger years. Ordinary language is so insufficient that creative older persons tend to use abstract languages such as music, visual art, crafts, poetry and other forms of writings as means of communication.

The arts are a measure of human maturity. The quality of the arts is related to and implies the degree to which an older person has become who he is to be and can be. Such becoming is not prescribed by society but is the result of introspection born of the intuitive sense of self worth.

The arts are an expression of human freedom. Unlike liberty, which requires a societal sanction, human freedom is always there, not requiring external validation. The only lack of freedom in a human being is the fact that he is not free to not be free—every human being is destined to be free. Such a noble freedom will be clearly revealed in the arts of the older person.

The arts are immaculately beautiful and therefore invaluable. No art is filthy or immoral as long as it is not originally intended to be commercial. Art produced by older persons is beyond evaluation, in that a dichotomy of good or bad and any scaling or grading is not necessary. Their art is as they are.

Finally, art can be therapeutic and can enhance an older person's well-being. Artistic activities open the door to the real self of an older person and lead him/her to find the *logos*, the true meaning of self. Thus, arts have in their unique way, a functional quality that transforms bondage to freedom, wish to hope, depression to inspiration, sadness to happiness, and disengagement to re-engagement.

Arts in Human Services

Although art activity as an expression of humanity is an inseparable tenet in the lives of older persons, it has been an unknown and neglected quality in the American welfare system which primarily focuses on the materialistic aspects of human needs. Moreover, art has more frequently been recognized as a privilege of the upper and middle classes. Thus art activities in human services have been minimal. The lack of activity has resulted in the waste of an undiscovered artistic quality that could have contributed to the total life of all Americans.

Fortunately, however, by virtue of the undying efforts of those Americans who are dedicated to the humanities, several fruitful results are becoming apparent in human services, e.g., Humanities Councils are making progress toward working together in the field of mental health and aging services, while the Gerontological Society has developed humanities activities. In order to salvage and vitalize American arts and arts of the aged, the following activities should be considered:

ARTS ADVOCACY: Advocacy is a systematic process of (1) supporting worthwhile unitarian causes that would be otherwise ignored, and (2) deliberately promoting these causes through confrontation, cooperation, and compromise. Arts advocacy, then, refers to advocacy on behalf of arts of the aged. Such an advocacy today is primarily related to public laws as well as private interests.

Through national lobbying processes, artists should be actively involved in national legislative processes which will result in successful enactments that facilitate arts activities in human services. Each year Congress deals with an average of 1,400 to 1,500 bills related to human services, and thus Capitol Hill, rather than a studio or gallery, is where the action for artists is. Unless someone is confronted with the need for art in human life, no artistic talent imputed and matured in human aging will be materialized. After all, America is a country where crying babies get milk, and a squeaking wheel gets greased.

An effective arts advocacy can begin at the local level. Working with

local human service planners such as city/county offices for aging services, PSA (Planning and Service Area) aging experts, and local interest groups (social clubs, churches, and business groups), will insure that artists will be more successful in arts advocacy but on a smaller scale.

GRANTSMANSHOP: Money talks, and is a necessary evil for American social services. Knowledge about available funds (private and public) for implementation of art activities among the aging and aged, and skills to get them, are most important elements for an arts advocate. No one artist is so rich as to open the virgin reservoir of the noble arts in the aging: and without additional funding for art programs for the aging and aged, no artist will be effective in serving older persons without adequate support.

Funding for two different kinds of arts activities should be pursued by committed artists: (1) funding for pre-retirement education, and (2) funding for post-retirement programs. Pre-retirement art education has a two-fold objective: one is to communicate human capability and need for the arts, while the second is to provide an opportunity for potential retirees to identify and improve their talents. An opportunity for learning which art resources will be most useful upon retirement should also be provided. On the other hand, post-retirement programs are primarily designed to provide older persons with an opportunity not only for production of their arts but also for the increase of their well-being.

For these programs, funds of varied amounts are available through the Office of Education, Administration on Aging, National Institute of Mental Health, and the National Endowments for the Arts and the Humanities, to name a few public offices. More funding resources and detailed information can be easily found in such government publications as the *Commerce Business Daily* and *Federal Register*. These documents are readily available in public and local University libraries.

An increasing number of private foundations are interested in supporting aging programs in which arts activities can certainly become a part. Some interested foundations include the Mott, Kellogg, Lily, and Levi Strauss Foundations. Interested artists, however, should read the *Foundation Directory* that is also available at most public libraries. More than $25 billion per year is being given by American philanthrophy, some of which can be used for arts activities of the aging and aged.

ARTS PRODUCTION: It has been a most discouraging observation that there are limited art activities in human services. Moreover, very few artistic works of the American aged are publicized and recognized. Their works are being buried under the culture of mass-production, and remain unknown and unused. Production, therefore, implies visibility of arts of the aged. Whatever the artistic products may be, as long

as they rightfully benefit American culture and values, they should be widely publicized through all means of communication. Local, regional, and national exhibitions should be planned, as well as periodic national appearances through newspapers, radio, and television. Artists in human services should not only promote art activities but also show off what they have done.

As a part of an arts demonstration, it is most appropriate to prove the degree to which art has enhanced the quality of life of the older Americans, i.e., contributed to their well-being and mental health, promoted Americanism, and so on. After all, such a measurement of effective arts not only demonstrates professional accountability, but signifies the true meaning of arts in American human services.

Summary and Conclusion

More and more Americans quantitatively live longer than ever, yet maintain a quality of life which is far from what life can be, due to the lack of opportunity to express their true humanity through at least one means of quality art, and due to a national slowness in utilizing the creative potential of those older Americans who are the builders of today and the dreamers of tomorrow. Arts of the aged should be an additional aspect of American social services, and can be implemented through national legislative advocacy, grantsmanship, and visibility. The arts in human services are emissaries transforming disengagement to activity and re-engagement. An aged artist may be alone, but he is never lonely.

Reading 2

For the First Time: The Arts at Mid-Life

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Our Responsibility as Art Educators

The middle years can host many discoveries, and the discovery of the arts can be one of the most profound. Yet people of middle-age may have been left out of our concern for too long.

We, as professionals in the arts, may have failed to recommend to them—no less than to older, retired persons—the generous variety of creative activities available. It is these activities that might satisfy for the middle-aged person a frustrating lack of direction in the use of leisure time or a compelling urge to explore some previously untouched and still undefined aspects of the self.

As professional educators in the arts, we are responsible for guiding the aesthetic sensibilities of other persons, whatever their age or educational condition. An elementary school arts teacher may be asked to counsel a group of handicapped adults. A college professor specializing in cultural history may become advisor to his or her own, middle-aged parents, relatives, or professional colleagues.

But if such a request should come to us, what answers do we have? What do we say to a 55-year-old man who seeks our opinion on taking up jewelry-making, the first arts-related activity he has even wanted to try? What suggestion do we make to an energetic 50-year-old woman whose hours are suddenly free and frightening after her children have left home, and whose talent with needlework has been largely unexercized?

The Arts for Self-Exploration

The 50-year-old of 1979, untutored in the arts, may well become the culturally deprived 65-year-old of 1994, lacking the aesthetic awareness and creative activities so essential to a fully human life. Yet the intervening years could be among the most fruitful in that person's life, providing increasing self-knowledge and zest for what might be another full one-third of the individual's lifespan.

At fifty, there is more of one's life behind than ahead. This potentially bleak circumstance is balanced by the ability of the 50-year-old to identify many of life's attractive and as yet unexplored facets. Reconciliation to the knowledge of one's mortality, while one is still a mobile wage-earner in good health, may free the individual to experiment with expansion of the emotions, the perceptions, the senses.

The customary departure from home of grown children could enable many married 50-year-olds to pursue arts activities. For when lack of time is no longer a deterrent or excuse, self fulfillment may become again, as it was in childhood, the most important of an individual's concerns.

The unmarried person may simply decide to spend free hours with the arts rather than with some formerly satisfying activity.

Aesthetic and creative impulses long dormant may emerge from minds and bodies accustomed to the assembly line, the sales room floor, the typewriter, the home kitchen, the classroom, the legal brief, the board room. For no matter what a person's professional, technical, clerical, or other experience, the aesthetic void may be comparably large.

Arts Educators as Advisors

With interesting frequency, I am approached by middle-aged persons who seek encouragement and reassurance about attempting arts activities for the first time. Many of these people are unaware of the considerable variety of activities available to them. They may be confused about where to turn for classes, group performances, reading lists, supplies stores. They may not realize the cultural richness of their own towns. They may not know of the social character of many cultural activities or, contrarily, of the refuge into the self which the arts can also provide. They may be trying to overcome lifelong resistance to the arts, not recognizing that they already possess some skills or sensibilities adaptable to creative activities.

So when I am asked for advise, or when I feel that an unsolicited suggestion is appropriate, I refer briefly to one or more anecdotes. These tales are of middle-aged persons who are discovering for the first time and for many reasons the attractiveness of the arts.

For those who seek solitude, I speak of an engineer who experimented with stained glass and whose flirtation with that medium became a passion. For those who seek social interaction, I tell of a homemaker skilled at dressmaking who became a volunteer costumer in her local civic theatre. For the professional person seeking aesthetic pleasure through university level training, I mention a doctor who took night classes in the history of art; for the blue collor worker, a teamster who stood in line for hours to see the Tutankhamun exhibition; for those desiring to be audience members and amateur critics, a clergyman converted to symphonic music by an enthusiastic parishioner; for the political activist, a concerned grandparent who besought the local school board to continue to fund art classes in an elementary school; for those seeking public performance with a group, a high school teacher who rehearsed many hours with a civic choir for a presentation of Handel's *Messiah;* for the high school graduate, a postal worker, retired early, who learned through a correspondence course of the beauties of the museums of Europe; for the skilled member of a board of directors, a bank executive who aided a symphony society to raise money for its endowment fund; and for the legal expert, a lawyer who drafted the bylaws of a village's new art center.

The Arts Are Everywhere

Opportunities for involvement are numerous, their variety is significant, and their availability is widespread. In our country, geographical location is no barrier. There are arts activities and instruction available in some form everywhere.

In each state and in many communities there are arts councils. Each of these agencies provides participatory and spectator activities for those whom it serves. Major cities entice residents with museums and symphonies, professional ballet, opera, and theatrical performances. Imaginative chapters of social and professional organizations in small towns sponsor group trips to these centers of culture. In cities and towns, amateur theatrical and musical groups, neighborhood art galleries, and homegrown museums court neighbors and other friends as performers, exhibitors, and audience members. The libraries of all communities and the bookmobiles of rural areas offer wonderful recordings, volumes on the history of dance, art, and music, collections of play scripts, "how to" books on weaving, and more. There are night and weekend classes at community colleges, universities, and the YMCA. There are travelling art exhibitions, and there are dance troupes which take their talents as far from metropolises as the budgets of local sponsors can encourage them to go by truck or plane.

And even closer to home, there are federally funded National Public Radio stations and the televised programming of the Public Broadcasting Service. These media services offer inspiration, discovery, and new life within one's own living room. There are broadcasts of operas and concerts, taped series of great plays and ballet performances, reruns of classic films, special features on the visual arts.

And most specific and personal of all, there is the home itself. Its interior and exterior can be the proving grounds of the sensitive touch of a woman or man able to use the elements of balance, contrast, color, texture, line, and mass. Flower gardens and household decorative items including furniture, table service, quilts, flower pots, and more all give evidence of aesthetic awareness. This is so whether one outfits a home with the products of one's own skills at woodworking or needlecraft or whether one selects decorative items or a collection of record albums under the influence of knowledge gained in an art history class or in music appreciation.

We, the arts educators, should be particularly well informed about such opportunities in our own locales. We will be performing a wonderful service for our inquisitive, middle-aged friends if we are able to aid them with such knowledge. Indirectly, we will benefit professionally and personally from the involvement in the arts of greater numbers of people of varied backgrounds.

Prior Experience Is Not a Prerequisite

Lifelong practice of the arts is surely an ideal condition; and a substantial and increasing number of Federal and state agencies, community cultural centers, and educational institutions are attempting to provide this ideal condition. For now, however, a primary challenge remains.

People must be made aware that they may become part of the cultural life of our nation at any period in their lives. They must know that every age, physical condition, personality type, and prior level of skill can be accommodated. They must be assured that anyone may choose to create a piece of art, to become a trained appreciator of the arts, or to provide a service to arts organizations.

As counsellors, we should become accomplished at encouraging people to enter the special world of the arts in the ways most comfortable for them. A catalogue of local options for involvement is only as far away as a brainstorming session.

The Rewards

We should stretch our own imagination about appropriate, culturally related outlets for the energies of those in midlife. An extraordinary range of these outlets exists, and all of them offer some feature of particular appeal: political action, the salvation of historical buildings or the cultural institutions of today, personal fulfillment in the creation of performance of some piece of art, informed appreciation of the arts, the development of an ability to discriminate good art from mediocre. And, perhaps most important, there is for the person at mid-life the precious self-bestowed gift of life more intensely lived.

Reading 3

Toward a Philosophical Base for Community Arts— The Museum Role

JOSEPH P. COVINGTON*

Presented to the Nineteenth Annual Convention of the National Art Education Association, San Francisco, April 18, 1979.

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Both lifelong learning and museums are currently popular. Crowds are flocking to art museums in greater numbers than ever before, a manifestation of the King Tut syndrome which compels people to visit museums to participate in a phenomenon. Archaeologist Howard Carter when peering into Tutankhamun's burial chamber for the first time was asked if he could see anything. "Yes," he answered. "Wonderful things." I can imagine the directors of the museums which have hosted the exhibition of Tutankhamun's treasures repeating the words "wonderful things": not to describe the treasures but to describe the long lines waiting for admission to the museum's inner sanctum. Despite this success, museum educators must pose the question of how much learning actually takes place at such events. A philosophy is needed to guide future museum programming.

A philosophy for the museum's participation in lifelong learning in the arts should be based on needs which can be identified in the community-at-large and in each particular institution. In each community, with a different set of audiences and institutions, the answers will vary, but not the questions. Future planners of community arts must first determine who their audiences are and what educational challenges they present. Secondly, both community and museum representatives must devise programs and create conditions leading to better utilization of museums as a community resource. Finally, within the museum itself, the staff must establish priorities of programming based on the nature of museums and their collections.

Museums have identified their traditional audience: white, well educated, middle and upper financial strata, middle and older age groups. This audience has been well served, but others have been unintentionally neglected. Audiences must be broadened to realize the educational potential of museums and, even more imperative, to increase public support in this time of increased dependence on government funding of the arts and voter-approved bond issues. In recent years we have become aware of other audiences and have made overtures to attract them, going so far in some cases as to load the museum into vans to take it—like carrying the mountain to Mohammed—to under-served neighborhoods. Successes have been scored, but the process of effecting change in educational levels and social attitudes toward the museum cannot be completed in a single generation.

The strategies undertaken to increase and broaden the museum audience must be continued with innovation and refinement until the many adults who remember the dusty, uninspiring field trips of their youth have been lured back to see what we now have to offer—or, since the latter will never be fully accomplished, until today's children mature into adults better prepared to enjoy and utilize tomorrow's museums. Ultimately, the bread and circuses with which we are now

appealing to the community, though useful, are not an end in themselves. Our goal is to demonstrate that the museum offers pleasurable experiences which lead to learning of lasting benefit. The enormous successes of several museums in packing their galleries with customers queueing up to see the gold of Tutankahmun, the splendors of Dresden, or the archaeological treasures of China, have had repercussions. Curators and scholars grumble over misplaced emphasis on numbers of visitors over true scholarship. The traditional audiences, who have supported the museums so faithfully, find themselves squeezed in with the new throngs under conditions rendering careful scrutiny and thorough learning more difficult. The Metropolitan Museum of Art, the leader during the Hoving years in transforming its image into one of excitement with special attractions, is also among the first to near its potential in serving its audiences. The new leadership of the Metropolitan is wisely planning to consolidate its audience gains. Its challenge now is to provide learning opportunities for that expanding audience that go beyond the superficiality of some blockbuster events.

Museums must also recognize, along with other educational institutions, the changing characteristics of their communities. Audiences are becoming older, with more leisure time. Museums must enter the field of lifelong learning with the same aggressiveness that universities have shown in competing for continuing education students.

General museum programming, like the innovative children's programs of recent years, requires imaginative approaches and educational methods appropriate for the audiences. Tours and lectures will always be essential components of museum education programs, but alone they are insufficient.

Many audiences do not possess the essential knowledge of art history for understanding museum collections, nor have they mastered the skills of observation and analysis for enjoyment and evaluation of objects. Developing skills of observation requires remedial activities in the museum. An experimental program at the Walters Art Gallery in Baltimore is designed to teach a general audience skills they can use in approaching art. The program, "Angles of Vision," is part of a larger series of courses and events called *Exploration in the Walters,* a Learning Museum Program of the National Endowment for the Humanities. "Angles of Vision" consists of twelve sessions, one day per week, introducing the participants to a wide range of approaches to art from the basic roles of line, color, shape, and texture, to traditional iconographic analysis and use of art as documentary sources of knowledge, to more innovative improvisional and participatory techniques intended to increase sensitivity and enjoyment. It is hoped that these skills will give visitors the confidence to approach art on their own terms.

The second need of the museum in defining its role in community arts is to create conditions leading to its greater utilization as a community resource. Again utilization depends on increasing the familiarity of the community with what the museum has to offer. Getting people into the museum is a first step, but providing worthwhile activities for them is essential. To accomplish both goals, a variety of programming is needed. Several museums have offered film and concert series, for example. The NEH Learning Museum Program at the Walters meets the goals of attracting and educating people at the same time with a specialized concert series. Early music is performed from the medieval, renaissance, baroque, classical, and romantic periods. That is the drawing card. Beyond the educational value of the concert, however, is a seminar dealing with art objects in the Walters galleries from the same period as each concert.

The activities which constitute the heart of the Walters NEH Learning Museum are not all innovative except in the context of the museum setting: *Explorations in the Walters* allows the Walters Art Gallery and the seven other NEH Learning Museums to become formal centers of adult education. This is achieved by seminars and a wide variety of educational methodologies.

The establishment of a museum as a center of formal education raises questions about its relationship to other institutions. How does the museum role differ from that of the university? Do the two institutions compete or complement each other's activities? To date, we have received only encouragement and cooperation from university faculties and administrators. The Walters Gallery attracts primarily an audience beyond the traditional college age. The Walters courses also have resources that many universities cannot offer: one of the most important collections of world art in the United States, curators who know the collection and are trained in dealing with objects rather than reproductions, and not least important, the prestige associated with art museums. Colleges at every level submitted letters of endorsement with the grant application. They have provided scholars from their faculties to teach general audiences about the Gallery's collections. Arrangements have been made with Johns Hopkins University, for example, to offer graduate credit for a Walters course taught by a Hopkins professor. Several proposals have come from area colleges for joint ventures since the initial semester began.

The third need in developing a philosophy of museum participation in community arts is to base the ultimate goal on the greatest strength and *raison d'être* of museums: the study of objects. In other words, the object is the objective.

I hope most of us would agree that art education must be process oriented as well as object oriented. Despite the several excellent art

schools associated with museums, however, the museum is by nature different from the art school. Museum administrators should resist the temptation of adding profit-making studio courses when they are extraneous to the first mission of the museum, to collect objects and disseminate information about them.

The museum's specialized role is different from that of the studio program in schools, colleges, and art institutes. In another community another set of conditions could well mandate an expanded role in art education for the museum, but museums must remain object-oriented to remain museums and therefore to avoid the overlapping, uncoordinated tangle of institutions that constitutes higher education in some areas.

The *Exploration in the Walters* program does not ignore the necessity of understanding the processes of art in dealing with art objects. One of our most rewarding courses is *History of Painting Techniques in the West*, actual classroom demonstrations of the preparation of pigments, binders, supports, and tools of the ancient, medieval, renaissance, and modern eras. Most of the class participants will not leave the course with the skill to illuminate manuscripts or apply gesso, verdaccio, rosatta, and tempera to panels, but they are now able to see through these layers of processes when looking at panel paintings in the Gallery and to understand better the creation of the artist. Even a few student artists from schools are now transforming their own work by returning to the natural materials and processes, of which they have a new understanding as a result of this museum experience.

These are some characteristics of what could be a model for the integration of the complementary roles of museums and other community art institutions, based on a philosophy of responding to needs to identify audiences, to utilize community resources, and to recognize the natures of our institutions.

Reading 4

An Address: Toward a Philosophical Base for Life-Long Learning in the Arts

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Presented to the Nineteenth Annual Convention of the National Art Education Association, San Francisco, April 18, 1979.

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I am going to address you as an audience of art educators interested in the adult personality as the subject of our profession. I am going to assume that some of you are becoming aware of life-long learning for the first time and are wondering what it is and how art education can be relevant to it. I am going to assume that some of you teach adults in community or junior colleges or in high schools and that this may be a new or old endeavor for you; that some of you may be working with special segments of our population like the aging or prison programs; and that some of you may be coming from experiences in recreation, museum, or other community settings. In other words, this range of interests will make my comments very general. Your response to what I say will need to be made from your own interest in art education as it may become useful in the learning journey which begins with birth and ends with death.

Over the years I have repeatedly spoken to and attended art education meetings which have attempted to outline the field as we saw it and to give a pep talk on why art educators should begin to be more aware of it. Little response has accrued. Now the field is bursting with activity. Now the few art educators working in the community with all of the population have been joined by great numbers of other practitioners with arts and human interests who have begun to adapt the arts to their purposes. Their increasing use is exciting art educators, just as it is concerning them. We see our field used and misused to serve purposes less developmental than we imagine art education to be and less aesthetic than we imagine art to be. We may see a joining of audience with artist as in the National Endowment artist-in-the-schools programs or the amelioration of psychological and societal problems in specialized programs for the aged, incarcerated, or disabled. But we seldom see the educational component considered as we feel it should. I submit that as a field we have done very little to add to it.

Last winter while I was struggling to find a focus for this encounter and its accompanying follow-up presentations, which hopefully will bring more concentrated effort by more art educators to this topic, I scanned an interview with Saul Bellow. (3, p. 30) In response to a question about cultural trends, Bellow replied that he objected to the substitution of analysis of a breaking up of the topic into its parts for an imaginative approach. Yes, this fits. We are projecting new uses for art education embedded in old and new evolvings at both a societal and personal level. The total interplay of these elements is central, and the appropriate process is imagination. Analysis can come later and under different circumstances. The thorough analytically derived theory arranged in a neat system of interacting, reinforcing, alternating, and transforming parts would not do. This period of time I am to share with you must somehow convey the excitement and overpowering rele-

vance which I see for art in life-long human growth. Like an idiom shared with a neighbor or friend, imagination can project layers of meanings and bring instant response. As Bellow indicated, "A large imaginative framework [could] create a community" for my audience and "give them points of reference" through which a personal interest would relate to the larger whole. My imagination must somehow envision this whole as I see it.

The scope of art education is being changed by the life style of our times. The forces which are changing it are societal, and the people of our nation may be more aware of what is happening than are our professionals. Certainly they are minimally recognized in the mainstream of art education. But arts and education are inseparably joined in current social practices: in the daily fare of our homes, offices, playgrounds, and political institutions.

I have been convinced, since I was a very young teacher, of the effectiveness of interaction among parts of the community to get things done. If I may, I would like to refer to a personal experience which left a lasting impression. I grew up in South Bend, Indiana, to the excitement and flourish of football at Notre Dame University and in every high school and sand lot over the city. Our fiscal year began in the fall. Our children learned early about the exhilaration and ethics of sportsmanship, about the importance of the audience in cheering and supporting the player, about the aesthetic response (only we did not call it that) in the game itself, and about all the social and economic spin-offs of that community-shared goal. From the time of Rockne, who really cared, we all came to care in a very special way, and the legend that was born in the 1930's continues to dominate college football across the nation.

If it can happen with football, it can happen with the arts. I became convinced of this as I began my professional career in South Bend. At that time I helped in the development of an organization for the visual arts that became an art center. That same art center is now the hub for a complete revitalization of the city center of that same languishing industrial community. It is a showplace for the visual and performing arts in coordination with a trade and recreational center. Century Center, a national exemplar of what can happen to a community through art stimuli, was developed through HUD, and a number of outstanding community and university leaders.

Art, to function as a societal force, must catch the imagination and loyalty of the population. With these human responses will come the gifts of time, energy, money, and finally influence, between the arts and their constituents.

We are surrounded by instances of art in our change-based culture. Technology has provided access and choice both directly and through

media. More free time has made it possible to give effort to the arts when this was not possible earlier. With access, choice, and opportunity readily available, other societal and cultural factors reinforce the coincidence of the search for art with the search for self and a quality of living never before experienced.

It is a truism that there is far more art, professional and indigenous, of a high quality in everyday life than there has ever been. This arts involvement by the general public, after a century of random growth, is being institutionalized in localities and governments through councils and in viable arts agencies which reach millions of people. New vocations in community arts services are developing as a result. Professional arts educators prepared to serve the larger public are needed to educate individuals interested in human services through the arts, in patronage of the arts, and in business management for the arts.

The situation in education is less optimistic. While the arts in education have made strides in legitimacy, they are little understood as a basic means of apprehension of the world. Nor are they understood as a common expressive outlet for integration of the personality. Therefore, the arts are a long way from acceptance as basic to educational objectives. The prognosis here is not growth but stoppage, unless we approach the situation in a more basic manner.

People learn in lots of places in addition to school, but professional educators and artist-educators have little opportunity to facilitate learning across the social gamut. We need to consider the advantages of recognizing the rest of society as part of the formal learning milieu while we in education utilize the wealth of social opportunity beyond it. We need to break the capsule concept of art education.

The arts, too, have been subject to this boundary syndrome. As a result they have evolved strong, unique uses for specific forms. Thus, they have been named. We can easily think what is meant by music, theater, dance, and visual art. We sometimes combine these unique artistic forms as in opera, musical theater, and visual arts fairs. However, we do not very often address the commonalities among the arts, nor how they permeate many situations in an unimaginably rich variety of ways. Nor do we often find people feeling comfortable about the aesthetic component of their lives. We should. To alter a well used phrase, the arts are more than the sum of their individual systems, and they are all basic to human perceptual and conceptual development.

Many points could be mentioned to underline the need of interaction with the community in enlarging the scope of art education. These are factors that have the potential of making art vital, human-involving, and unique in our times.

The point I would like to emphasize is caused by *changes in life arrangements* which have contributed to a burgeoning awareness of

developmental stages basic to all adults. Life styles are very different from what they were just twenty-five years ago. Let's look at time, as an example. The shorter work week, more and longer vacations, and early retirement have provided the average worker with a great deal more time and personal energy to use as desired. Couple this with an extended life expectancy, and an individual may be considered a potential patron of the arts some time and some place during his or her life. The individual now has a substantially guaranteed income, thus one is allowed more time by life arrangements. This is a new given. In addition, technology provides ease of movement. Comparisons across communities tell about developments with considerable speed. Access to knowledge of the arts in various local communities, as well as through television reports of national import, is bringing about a growing demand. It is now clear that Americans desire to have comfortable, natural access for personal involvement in the arts.

The point about life arrangements which may be the most important is the concept of ourselves as being conscious of our own actions, and of ourselves being primarily responsible to ourselves for them. This is causing traumatic and dramatic discontinuities in societal life and forcing serious study about adult development and the roles demanded in our time. The individual no longer depends as before upon the family unit—either nuclear or extended—for guidelines and support. Relationships are transient more than ever before. Knowledge of self has become essential to be able to respond appropriately to messages and to make choices among them. We must get the message, decode it, use it, relate it to ourselves, and encode our personal, individual response to it, *or* delegate our freedom of response to some other force: technology, learned others, the system, 1984. Such relinquishing of self may be science fiction now, but like Captain Nemo's adventure in H. G. Well's dream story, an atomic submarine *can* become reality. The arts provide vehicles for use of new opportunities for self development; but only if the communities in which people live contain access to individual reflection through depth exposure and caring as well as to the energy dynamics of group reinforcement. The recent tragic mass suicides in Guyana vividly illustrates how group reinforcement and caring without the balance of individual evaluative will and energy can go wrong. Depth involvement in the arts has great potential for providing reflective capacities, but only if the art involvement is more than process limited and if it is related directly to the life arrangement of the individual. To assume that the arts can solve the societal problems of our times is a romantic notion. However, to assume that the arts have no, or even little, use in the development of meaningful relationships between individuals and their cultures is to negate the centuries of artistic function going back to the cave man.

This change in life arrangements has, as its basic component, change itself. What we do will be different, and soon. It is, however, right now, bringing three factors to the fore: (1) an interest in the quality of life, (2) a proliferation of arts images and opportunities, and (3) a replacement of direct experience by images of all kinds.

If I were to try to condense the current interest in quality of life into one word, I would use the word "energy." We are concerned with what the proliferation of energy can do, with its power to alter, to build, and to destroy. I see art as a process for ordering energy. In its most vital current thrusts, it is very close to concerns for our environment and for understanding of self and/or statements about the world which include the communicator as a part of the statement itself.

This aesthetic quality of life is learned, shared, and socially transmitted to community, for which communication is the key. Community is not only defined by place, but also by time and condition. Messages are the connecting bridge between the individual and institutions, between the person and the group, between you and me.

Despite my negative assessment at the beginning of this talk, it is clear that an expanding constituency for art has been fostered in educational circles. In schools the 6–16-year-old individual has been involved in the arts with increasing regularity, though often narrowly focused, with little depth, and in ways peripheral to the basic curriculum. Today some thrusts involve a coordination between the arts in multi-curricula, meant to form the basis of all study. Adults in their turn are flocking to places where they can learn about art or where they can enjoy it. As evidenced by the latest status report on the arts in America, (1) these adults appear to be coming to art because their group experiences in classes or in an audience provide aid to the development of the individual persons. In the arts, a relationship of a new realization of message and energy to individual past experience can occur with relative ease. They are important to the contemporary American.

Our cultural legacy of availability of art coupled with the interest of government and business is supporting growth of arts opportunities and images. We need to assess where we are. Recently a student in my graduate class on community art education, Nancy Koons, made an interesting analogy which I think you will enjoy. She said:

> I think of this whole situation in relation to saying "jump on the bandwagon." But in this case the wagon should be renamed Artwagon, and everyone certainly seems to be jumping on. The problem here is that the horse is running away with the wagon while the driver is trying to find the map.

I believe it summarizes our situation very well.

As I complete this so-called philosophic base for life-long learning in art, I am going to share a different vocabulary than the one art educa-

tors have developed. It is a very personal one. These terms broaden our scope to the expanse necessary for a comprehensive look at our topic. They may also help us to avoid thinking about this area as only an extension of art education as we have discussed it for the past fifty years. We are on the threshold of a new era in our field, and much of it is encompassed by the concepts I have been discussing today. For me these terms represent more accurately a philosophical framework for these concepts.

For a number of years in my own mind I have been concerned with continuous art education. This is a fundamental concept, and it is what I have been teaching to *all* of my students not just those concerned with adults in community contexts. For me, art education should be a continuous phenomenon just as is a flowing river.

Recently I became acquainted with some scholarly work on this topic. Since 1965 when Professor René Thom in France found a way to think about continuities and discontinuities in a *theory of catastrophes*, this phenomenon has excited a number of the world's leading mathematicians as well as scholars trying to apply it to other disciplines. Catastrophe, scientifically speaking, is the interruption of continuity. Any catastrophe depends upon a given number of variables, both internal and external to the situation. Energy relationships link these two kinds of factors. This happens in art education. But why study catastrophes or their results: continuities and discontinuities? To quote from George Assier in the March 1979 *Realities:*

> From a lightning love affair or a lightning storm to the formation of a foetus or of rain, each of which upsets the established order, the entire living world is defined by catastrophes as much as by the moments of continuity. (2, p. 37)

Using visual models, Professor Thom's theory presents the formation of phenomenon in space geometry in a manner full of great promise for understanding human interactions with their world. At the imaginative level it is highly significant for us; for in life-long learning it is especially true that the events occur in continuity and discontinuity with human development which is embedded in its societal context. When this occurs, the individual moves toward desired ends. This requirement nullifies, in my mind, much of the separated art education curriculum management, much of the isolated and encapsulated creation of simulated life situations for learning in a *classroom*, and certainly our entrapment into the idea that art education is only for children.

In addition, I would utilize several different terms in place of the common four which art educators use to refer to the study of their field: teacher, student, curriculum, and school. In place of teacher, I would refer to the arts practitioner. The traditional teacher role is just a

piece of this very large pie of service through the arts. In place of student, I would refer to the client. This groups adult and child together, does not limit us to formalized learning, and disallows entertainment of the idea of a teacher in control of a variety of processes in regard to the arts. For curriculum, I would use service to more clearly identify the nature of programming carried on in all of its diversity for life-long arts situations. Finally, instead of school, I would refer to that part of the societal context of our concern as the institution. Institution in this instance is a broadly based biosocial complex for group interaction. I would use the same areas currently studied for research and development—that is teacher, student, curriculum, and school—but substitute this different vocabulary in order to build bridges between the large body of scholarship developed in our field's history while forcing a broadening of concern.

Finally, I would come back to the need for imagination. Look more deeply into the world and into yourself. Look at why you have devoted the time you have to the learning and teaching of art. See yourself as the subject of your involvement. Forget the object of your interest: the child, the adult, the art object in process, curriculum, the school, or museum—and look at your own rich mining of our field. Then imagine this richness for your colleagues in the crossroads and in the institutions of daily life, and know the importance of life-long learning in the arts.

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CHAPTER 2

Current Practices

INTRODUCTION

The later phases of life do not suddenly make everyone the same as everyone else. Art educators serve a divergent constituency that runs the gamut of quality and interest: post-secondary students who are seeking adult education programs, the healthy elderly who function as well as people of any age, the elderly who function in a more limited way due to some physical limitations and who may require more time and attention and possibly more direction than those confined either at home, in hospitals, or in nursing homes. A quality art program can exist in just about any situation if there are qualified art teachers to develop interest and meet the diverse needs and desires of those they intend to serve.

More and more people in the later phases of life are choosing to attend college and adult education programs. They seek active involvement with art media as well as art history and art appreciation. Others attend community programs geared toward the older student, such as those now evolving in museums.

At this time there is no licensing or certification for people teaching in adult education settings, nursing homes, or hospitals. As a result, some current practices leave much to be desired. People lacking in qualifications to teach art fall back on kits, and on gimmicks which lack any aesthetic quality—"busy-work" time-killers. Much as we may prefer to have fully-qualified art teachers ministering to these differing, elderly populations, we work with those who are training as recreation, physical education, and gerontology majors as well as art educators. It is our task to inspire them to realize that quality arts programs are desirable and achievable. They need to begin feeling comfortable and "able" in the arts before they, in turn, can inspire their students/clients/patients/residents. Recreation directors in institutions and agencies are expected to organize quality programming; it is they whom we must reach, to influence their hiring practices so that qualified art educators will be considered essential in their program plans.

As we work toward some kind of licensing, we will need to inspire those already in the field who lack quality art backgrounds, to learn to set standards of excellence, and we need to develop curricula to assist present practitioners including college level course work. People cannot be "turned out" after years of dedication, but we can work with them to clarify ways of teaching that encourage contemplation on and sensitivity to the aesthetic needs of people in any number of different settings. Those who have been involved for years have much to teach us, but we, in turn, can teach them about the validity of creation through involvement with visual arts materials and *ideas*. In the meantime, we are developing a new group of people of all ages who will have a good background in working with people in the later phases of

life, as well as being qualified art educators.

We see then that present practices vary from outstanding, high quality programs taught by well-qualified people of all ages, to average programs run by well-meaning, somewhat less qualified people, to really poor programs by people who lacked qualifications but needed a job and happened along as the arts-and-crafts position became available. We must begin to work with all of these people to move toward expanding the horizons of all involved, in order to avoid further inhibiting the creative potential of the elderly population interested in the arts.

An October 1979 issue of *The New York Times* noted that in the 1980's we should expect a thirty-three per cent increase in adult education. We need to sensitize college faculty, and to license and sensitize those adult educators who will be working with our elders. We need to inspire ourselves and our colleagues to continue teaching and functioning creatively. Suddenly we are all being asked to look at these later phases of life differently, to drop our own stereotypes, to change our own ageist attitudes, to become more sensitive to how we speak of older people and how we speak to them. Community workers in schools, YMCA's and YWCA's, and museums are having more and more contact with the elderly; we are all working hard to develop quality programs to meet their needs and interests.

The selections appearing in this section reflect the responses of professional arts educators to the needs identified above. A variety of approaches for meeting the needs of older persons have been developed for those possessing some physical limitations (Greenberg), and non-traditional settings (Gilfoy; Clements; Gluck). Hoffman, in his article, develops a training sequence for professionals who wish to work with the elderly. The wide diversity of interest and approach is encouraging and will suggest numerous new directions for exploration.

We need to expand our own concepts of what people of all ages can do, and to avoid boxing people into categories, just as we need to explore beyond the usual art media and perhaps encompass the new electronic devices and video experiences so many now have. At first, some may not choose to paint, draw, sculpt, or weave, but have visions of art from a different perspective. Some may not be interested no matter what is made available, while others just can't wait for the chance to get involved.

Some current practices are worthy of incorporation in future plans, but we should also see how much more we can attempt to enhance the ways in which older persons learn to take new risks and achieve some pleasure as a result—risks that we, as their teachers, also need to learn to take.

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Reading 5

Art and the Confined Aged

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Presented to Nineteenth Annual Convention of the National Art Education Association, San Francisco, April 18, 1979.

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In her excellent booklet, *Older Americans and the Arts: A Human Equation* (5), Jacqueline T. Sunderland refers to a way of life that has become "all too common among older Americans", that is, solitary confinement. She also notes that "the aged are looked upon as a group without a future;" and further states:

> While involvement in cultural activities may not be a matter of life and death for older persons, it can be a matter of happiness or unhappiness, usefulness or uselessness. (5, p. 39)

There is a cultural lack in the lives of most institutionally confined aged people, and there is a sense of isolation, of reflection, even though they may be sharing a room with another person (a stranger) and eating daily meals with groups of people. For those at home alone, the solitary confinement experienced is devastating.

In this paper I will be discussing some of the problems of the confined aged, and how an arts and crafts program of quality might be organized by qualified people who know how to work with the aged and how to organize an outstanding program to enhance the lives of their clients, in a proper setting.

Imagine for yourself what a shock it might be to suddenly have all the time for leisure you always longed for, and not be able to do anything but sit in a wheel chair or lie in bed waiting for someone else to tend to your needs. It takes a lot of courage and encouragement to keep active and involved; many people can do it, and succeed in inspiring others through their success.

Perhaps one of the major problems one encounters in dealing with the confined elderly is the fact that they are often over-tranquilized and offer minimal response to even the most inviting opportunities. For some, just being in the institution causes depression and lack of interest; they give up on themselves. Life is much easier for the overworked staff when residents offer little "resistance"; the ward is quiet, and pressure for service is all but absent.

Fay Kessler Horst[1] in a talk at The Second Annual Sadie Richman Gerontology Conference[2] pointed out that we give respect only to the working phase of life. The confined aged want to be self-directed—this is essential for self-respect, but they often have nothing of value to do, and these idle hours lead to despair. She noted that people need things to look forward to: large blocks of uncommitted time leads to confusion and disengagement from the real world. Mrs. Horst believes that many special events need to be planned to offer people special things to look forward to, and freedom of choice as to what they prefer

[1]Mrs. Horst is Director of Recreation, Daughters of Israel Pleasant Valley Home, West Orange, New Jersey.

[2]Held at Kean College, Union, New Jersey, on May 5, 1978.

doing at different times. A good activities program allows for this. People need many opportunities for creativity.

As a higher percentage of residents with college degrees move into confined settings, standards will be forced higher in terms of what the activities for daily living should include. We had better start doing this now so the present group of elderly people can benefit from quality programming. Qualified professional people will need to be hired to offer quality programs. It is useless to hire a person with a kind heart to teach arts and crafts if that person knows nothing about what the content of such a program ought to include and lacks the art background necessary to be able to teach skills essential to artistic endeavors by people of varied backgrounds.

In my many visits to different nursing homes and hospitals, I have encountered few in which a quality arts and crafts program was part of the ongoing activities of daily living (ADL). In these settings those with special interests could spend the better part of each day in the art room, painting, drawing, knitting, stitching, woodworking, rug hooking—you name it, and it could be made available. Both men and women are attracted to such a setting because they can pick and choose from enough varied possibilities.

Most use the day room for arts and crafts, and choices are strictly limited. *Men often refuse to become involved as they see nothing of interest to them.* In addition, there is competition within the same room for the use of available space; people are playing cards, the TV is blaring, a piano is being played, and other distractions (sometimes much more interesting than the art or craft of the day) interfere with those trying to concentrate on their art work.

There are problems with lack of understanding regarding what the art program ought to include. For example, in one setting the "leader" became interested in selling stuffed dolls to gather money for a new piano. Anyone who bothered to come to the day room for artwork had to do something connected with the stuffed dolls. This was the only so-called opportunity for creative expression for the residents, and very few found it worth their bother. This might work as part of a sheltered workshop, if people were being paid by the hour for their work, but it is not an art program! In another setting, plastic woven baskets were made for sale in the gift shop. It was the most boring kind of experience, and residents did it like robots. In another home a nurse poured clay molds of nurses which the residents painted for sale in the gift shop. All of this was listed as "arts and crafts" in the ADL notice; anyone inspecting the sheets each day would come away believing that exciting, stimulating programming was in progress at each setting, when in reality the patients sat, robot-like, following simple step-by-step directions. They used their hands but had no need to *use their*

minds.

Harry Broudy has written that people can be characterized as having the *innocent* eye, ear, or hand, the *conventional* eye, ear, or hand, or the *cultivated* eye, ear, or hand. (1, p. 90) Most of us go through the first two stages, innocent as children, and moving into the conventional as adults. The third stage may never be reached by some, but is is the primary goal to be achieved by those in the arts—that of the cultivated eye, ear, and hand. Something akin to the spontaneity of the innocent child is possible for people of any age who free themsleves from the fear of trying something new in the arts—they may approach the new experience unhampered by certain kinds of knowledge, and with a willingness to set aside inhibitions. Witness Grandma Moses and what she accomplished with her *naive* paintings!

The conventional eye, ear, and hand is what most of us experience as we live, exposed to the mass culture and uniformity in our day-to-day existence. We have different kinds of hobbies, if we have the time and energy after a day of hard work, and we become experts of some kind or another within the limited range of response and likes or dislikes based on quick reactions, with little further effort at understanding or expanding our horizons.

Some move into what Broudy called the cultivated eye, ear, or hand and become artists, musicians, dancers, writers, art historians, etc. They have found one or more of the arts worthy of their time and worthy of hard work and study. They are the professionals.

The innocent, the conventional, and the cultivated are all in our nursing homes and hospitals in the percentages as they are out in the *real* world. In developing programs for those thus confined, we must take into consideration that we will be working with people from all different backgrounds and professions. What seems to happen is that, once confined, the elderly are all lumped into one category of uselessness and treated as discards.

Yes, some may need some amount of tranquilization in order to be able to function. But is this true for most? Among each group there will be some who were expert cooks, expert embroiderers, expert interior painters, expert singers, musicians, gardeners. What are we doing to keep these people actively involved in their areas of expertise? If gardeners are unable to bend, construct a raised garden on a table or a deep box on stilts, which takes away the need to bend, so that even those in wheel chairs or with bad backs may enjoy the pleasures of gardening, outdoors in the summer, indoors (with special grow lights) in the winter! Allow the cooks to help with the real cooking in the kitchen, or at least have special days when these expert cooks are in charge of some meals, and allow them to do the planning, organizing, and cooking. Just thinking ahead for such special times gives them a

desire to keep moving and living. (And have quality nutrition available as support for keeping minds and bodies alert and healthy!)

Those residents who have some background in art will scoff—and rightly so—at some of what passes for arts and crafts opportunities in most settings where the elderly are confined. Corny kits do not make for an inviting, exciting art experience; they use time, waste money, and require no thinking on the part of the user of such materials. Few nursing homes or hospitals have people on staff who know how to purchase art supplies, and other basics needed to start a good art program; thus they turn to costly kits which can be used by anyone who can read and follow instructions. This makes them think they can do without an art teacher as well. Yet they want to—and need to—list arts and crafts on the ADL. Quite a dilemma! Perhaps most important at this time is to be certain that administrators of centers for confined aged be brought up to par in terms of their knowledge and understanding of the needs of their clients in all areas. A well-qualified administrator knows how to hire well-qualified people in all aspects of programming, including the arts.

It is essential that art educators become involved in organizing and developing quality programs for the elderly!

> The elderly are aided in retaining their stereotypes by those in community centers and nursing homes responsible for stimulating *clients* or *residents*. Their training comes more from recreational than artistic traditions and their function is to comfort, soothe, and schedule rather than challenge, stimulate or innovate. (4, p. 6)

The majority of nursing home residents tend to be people who were blue collar workers, full-time mothers and housekeepers, with a smattering of professionals. In the near future, more and more of these residents will have come from the professional category, in keeping with the increased numbers of such people in our society, and we had better be ready for them. They tend to bring a wider range of experience and sophistication from the outside world and will see through some of what passes for recreation and the arts in our present settings.

Among the truly forgotten are those confined to their own apartments. Five per cent of the elderly in the USA are known to be in nursing homes, but there are others, not included in this figure, still living at home but unable to function more than minimally. For these people programs such as *Meals-on-Wheels* and visiting nurses are very important. It might also be possible, with some funding, to have an art program with a travelling art teacher bringing art supplies to individuals in their own homes. An hour, more or less, twice a week, would offer fantastic opportunities to those confined at home who are inter-

ested in art! The teacher could set up visual exercises and assignments for the resident to complete in time for the next visit. The person would have something to look forward to, knowing the art teacher would arrive on a certain day, at a specific time. It is not as far fetched as it may sound. As a twelve-year old confined to bed with rheumatic fever, I had an art teacher from New York City sent to me for an hour or two every Saturday, for about seven or eight months. An elementary teacher who visited for two hours daily saw that I was interested in art and requested that an art teacher be assigned to work with me. It was the highlight of my week to have this elderly French artist devote her time to helping me with my art. She introduced me to the work of artists such as Van Gogh and Franz Marc. Once out of bed and functioning again in the real world, I was absolutely thrilled when I saw my first original Van Gogh's and Franz Marc's at the Metropolitan Museum . . . it was like meeting old friends!

The home art teachers might plan a semiannual trip for those residents in the art program who can be moved, by organizing special bus pick-ups. It could be quite an experience! It might become an art club. Each person working with an art teacher could be in contact via phone or letters with other students of the same art teacher, thereby expanding his own contacts. High school and college students interested in art and teaching could be involved in the development of such a program, with certified art teachers in charge. There is no end to the possibilities in *all* the arts for such a program for the homebound elderly.

A program called STOP (Services Through Organized People) is conducted by a Bronx, New York, group for bringing books to the homebound; they call to find out which books people want; Girl Scouts and other volunteers come around once a week to pick up and deliver books. It might be possible to use a similar kind of organization for art teachers. (2, p. 38)

Sometimes a retired person (whose major qualifications are age and general life experience) is hired to teach the arts and crafts. I have seen the devastation that is done to a good program when this happens, yet funding was made available only with the understanding that a senior citizen would be given the work—no matter that qualifications were not right for this position. There are many retired people who do have the right background; such people will usually do a fine job. But when the only criterion is age, the program loses out, as do the residents who attend the classes.

Those who see arts and crafts as piddling-around insult the intelligence of their students. They set low-level criteria for what they call "art," and eventually lose most of those originally interested—or else they get everyone using the same pattern and making the same thing, setting sales in the gift shop as their standard of excellence. Relatives

make purchases in the shop to help support this or that, not because they intend displaying the plastic basket, plaster-cast painted nurse, or bleach-bottle doll. Bored by what they are doing, most invent reasons for not attending; then the administration says, "We don't need arts and crafts; they don't like it."

A quality arts and crafts program in nursing homes or hospitals should involve the following: a display area for real works of art from people in the community, as well as good reproductions of the works of well-known artists, with changing exhibitions to stimulate patient interest. Resident work should also be on display at set times each month, to stimulate interest in being part of the art workshop. There should be an ongoing film and slide program on arts and artists of the past and present, showing films and slides borrowed from the local library or museum.

There should be a good size room (this depends upon the number of residents in the setting, and how many are to be accommodated in each class) set up specifically for arts and crafts. Certainly no art studio should be smaller than twenty by thirty feet, and even larger, to allow for a workshop program. This room should be specifically designed for arts and crafts with sections for ceramics (including at least one good wheel—the kiln should be set up in a separate room for safety), a painting and drawing area, an enameling kiln and other jewelry hardware, a crafts section for all kinds of stitchery and looms for weaving, a sculpture section with woodworking tools for large as well as smaller works. With so many choices, everyone will find a suitable art to suit his needs and interests.

Taking still pictures and making movies may have been a hobby prior to confinement; here it will be an inspiration to those who may prefer photography. Still and movie cameras as well as a dark room for developing and printing black and white pictures would be essential. The dark room should be located near the art studio and should have at least two enlargers and a good sink as well as table-top work space. Of course, any such setup must be made to accommodate those in wheel chairs or with walkers—extra space is needed, as well as extra assistance.

Since people of all ages devote so many hours of each day watching television and since portable video equipment is now so easily available, it is worth considering purchasing such equipment and showing people how they can create their own programs. Not only will this be an inspiration for those who choose to learn to use this equipment, the enjoyment of immediate feedback available as each tape is viewed will also be an inspiration to those who pose or act or are somehow involved. An accepted art form in the world today, video camera work should be available as part of any quality program for people of all

ages.

I have not discussed the problem of program financing, but there is an awareness that the task will not be easy. We need to change the attitude of those who hold the purse strings into realizing that an empty room called the arts and crafts center is only the bare beginning. It is essential that funds be set aside so that a quality art program can be developed, maybe not all at one time, but gradually. In a setting such as this, with qualified art teachers, the residents will realize that there is a serious purpose to art work, and they will attend with similar seriousness. When the tables in the day room are used for art, coffee cups and ash trays as well as books and magazines must be cleared; someone has to find the key to the one storage closet and hope things are still in it. In a special art studio people can leave their work on tables from day to day as they come and go. They can have art books and magazines (and magnifying glasses to assist those who need large type) and read when they don't want to work. They can think and relax in a quiet setting where art is happening all around them.

Neighborhood artists should be invited to offer skills to the residents. It would be a treat to see how a jeweler works—or a ceramist, or a weaver. All of the different sections of the art studio would be used by people seriously practicing one or another art or craft. They can work and devote hours of time to accomplish what they have learned in the way of new skills or to improve upon old skills. They will be working the way adult artists do, not called upon for some junk artsy-craftsy hour or two to make some kind of garbage neither they nor their teacher really considers worthwhile.

Granted, not everyone in any confined setting will be interested in art opportunities or experiences, but many will be stimulated to shift from their old conventional way of looking and seeing, to the development of a cultivated eye, ear, and hand. I am also convinced that with such opportunities available, many confined people will gain a "new lease on life," feel less depressed, look forward to doing more things and socializing more with their peers—and when relatives come to visit, they'll find parents, aunts, and uncles having a good time and eager to show what they're doing, instead of spending an afternoon feeling guilty and miserable. Just try it and see what surprises you have in store for yourself and your residents!

Of course, one must keep in mind that many of those who are confined have infirmities that require adaptation of arts and crafts presented, and that care must be taken to avoid the loss of integrity of the artistic or creative experience.[3] It is the task of the art teacher to see to it that a medium is adapted to the needs of the resident in such a way as to avoid lessening the quality of the experience or of the self-esteem of the person involved. This is no small task, but it can be done.

I have tried to present one possible approach that may yield benefits by enriching the lives of many older people, by providing increased employment opportunities for qualified art teachers, and I hope by enhancing the base of support for the arts from people who are introduced to the uplifting value of creative art experiences.

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Reading 6

The National Endowment for the Humanities Learning Museum Program at the Indianapolis Museum of Art

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Presented to Nineteenth Annual Convention of the National Art Education Association, San Francisco, April 18, 1979.

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The grounds and buildings of a 150 acre art park are fitting surroundings for the National Endowment for the Humanities Learning Museum Program at the Indianapolis Museum of Art (IMA). The development of a postsecondary education program in the humanities, was a natural outgrowth of the programming and approach to the collections that the museum had already established. Without federal funding, the potential for full development of an adult education program of this scope within the museum context would not have been possible. The basic thrust of the Learning Museum Program is to develop a sustained adult education program in the humanities with the collections and special exhibitions of the museum as its focus. The original implementation of the program took the form of four 6–8 week courses annually, centered around special exhibitions and the collections at the IMA.

The first program was related to an exhibition of Art Deco furnishings, costumes, and paintings. The program was called *Streamline Times: Easy Years, Hard Years.* Spanning the 1920's and 30's, the Deco Decades received such an overwhelming response that the course had to be offered a second time to accommodate the 565 registrants; and indeed all subsequent programs have been offered with repeats to accommodate the enrollment. This initial effort provided an overview of this pivotal period by examining literature, history, architecture, painting, music, and film. Our second program in the summer of 1977, *Indiana Folk: 1816–1860,* studied the period of Indiana history from statehood to the civil war. For this program we had our largest registration (692) and attracted 82 per cent new enrollees. An exhibition of Indiana coverlets was shown concurrently. The tone of this course was established by three lectures on the history of the state as it developed from newly acquired statehood to industrialization. Following the three introductory lectures, the speakers addressed more specific topics of Indiana coverlets, stoneware, and the jazz of the period. The third course offering in the fall of 1977, *Perceptions of the Spirit in 20th Century American Art,* centered on a major exhibition of contemporary art. This program sought to make the bases for recent art understandable to the participants and thus perhaps break down erroneous negative preconceptions about modern art which develop through lack of knowledge about its antecedents and its reflection of the modern era. A panel discussion was held by three of the artists represented in the exhibition. An allied three-day symposium sponsored by the Indiana Committee for the Humanities, presented by philosophers, scholars, artists, and art critics, addressed the spiritual concept in art. A further component of this program was the division of the participants into small seminars to allow for active discussion in the special exhibition galleries. The seminar approach was rated as an uneven success. Success seemed to be related to the skill of the seminar leaders and the

willingness of people, arbitrarily put into small groups, to participate. Future programs will again utilize small group activity, but the technique will be organized in a different manner.

The 1978 program year opened with *Power, Passage, Prestige: Arts of Africa*, which examined the cultural, philosophical, and religious basis for artistic expression in sub-Saharan West Africa. It coincided with the special exhibition, *Art from Zaire: 100 Masterworks from the National Collection*. The basic reasons for the development of the arts in West Africa, to express political and religious power and personal prestige and to mark the rites of passage in people's lives were the foundations for this course. In addition to introductory lectures on these aspects, the course included a performance by Babatunde Olatunji and his African dance group from New York, which was featured as part of the Indianapolis Black History Month celebration. The cultural diaspora was also explored by Robert Thompson of Yale, who discussed the African elements in Haiti, and by the Naptown Afro-Jazz Quintet, who related the influence of African rhythm to American jazz. In the words of a participant, "I feel more enriched by the knowledge gained about Africa. Coordination with other museum activities gave this course depth. Thank you to all who made this program possible."

The first four programs the IMA had presented were free, but during the Spring a $15 registration fee was instituted, and a new course, *The Impressionist Vision*, was begun. This decision was an early attempt by the Museum to create a self-sustaining program for when federal funding becomes exhausted. The Museum could then partially support its effort through self-generated income. The charge had no appreciable effect on the number of registrants, for in this case the popularity of the subject matter kept interest high. In fact, this program sought to give an in-depth look at an enormously popular subject. The basis of the course was the development of the concept of impressionism which was first expressed by visual/artistic means in the arts of literature and music. As one participant expressed it, "I particularly enjoyed and was impressed by the humanities approach." Our next offering, *The City as Artifact: An Approach to the Study of Indianapolis*, continued our summer series with a focus on Indiana. This six-week course was designed to introduce participants to *above-ground archaeology*, a methodology for exploring and interpreting the urban environment. Participants studied how to read the past history of our city from present physical evidence. From a participant: ". . . new idea, really liked it—good starting point for further investigation. Improved my appreciation of Indianapolis."

The final program for 1978 was *Art of China*. This course was scheduled to coincide with the reopening of the newly redesigned Nicholas H. Noyes Oriental Galleries. The Museum's curator of oriental art,

Yutaka Mino and his wife Katherine, presented introductory lectures on Chinese art history and were followed by four visiting scholars who presented papers on their areas of expertise with special attention given to the Museum's own excellent Chinese collections. The final two lectures were again given by Dr. Mino, on porcelain and a summation of the course directly relating earlier material in the program to the new Chinese installation. In the evaluation of two participants: "The museum has rendered a valuable service by providing information in a classroom. . . . After attending the lectures, I am able to appreciate Chinese Art with some more awareness." Further information on the cultural history of China was provided by the excellent film series, *China, the Enduring Heritage,* which was presented on Sunday afternoons. The course was also expanded to include a four-session, 20-participant seminar on connoisseurship of Chinese art.

We have had enormous success with the evening, two-hour lecture/performance format, and there will be no change in this type of program format in the near future. Some new approaches will be tried in programming from the past courses for future Spring and Summer courses. Our Spring 1979 program, *The Art of Life in 18th Century England,* will have one evening and one afternoon offering instead of all evening programs. In addition, the strict lecture format will be broken by a chamber music lecture/recital midway. We have also developed two series of four 20-person seminars which will be elective for the participants in the course, to explore some of the topics in more depth in an intimate setting using the Museum's collection. We have tried to relate other programs offered concurrently in the museum to our course (a soprano recital of 18th century music, the film *Marie Antoinette* and a baroque chamber music performance, to coincide with our lecture on 18th century costume).

In addition, there will be a ten-minute summation of the past lecture(s) given as an introduction to each new speaker and topic. The main thrust of the course is to examine aristocratic life in the 18th century English country house: how the material objects with which the wealthy surrounded themselves reflected their life style. Our next course will continue our ongoing summer focus on Indiana with an examination of the period 1850–1915 in Indianapolis. The first half of the program will set the socio-political-literary tone of the times, and then the following three sessions will examine these theories with tour/lecture/demonstrations out in the city. One evening will be devoted to a lecture/performance on the development of Indianapolis jazz played in a building that was contemporary with this turn-of-the-century art form. Another will examine a historical neighborhood with a walking tour and lecture. It is important when talking about the city to get out into it.

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One of the most stimulating aspects of the program as it is now constituted is the opportunity to meld scholars from different disciplines into a meaningful cohesive structure. It requires careful thought and planning and sufficient contact with the parties involved to control the developmental phase of the course(s). Another important aspect of a grant such as this is the possibility for experimental development in areas which would not normally be considered feasible for the institution. As an example, the project director will be working this year on further interchange between the program and the universities in the area. A vehicle for this, the Consortium for Urban Education, of which the Museum is a member, already exists. Through the Consortium, Learning Museum Program courses are offered for credit at local universities. In addition, other educational offerings will be developed with other Consortium projects, Learning in the City, and the Adult Education Council, to reach audiences that the Museum has not been adequately serving.

The program has developed a changed attitude toward adult education at the Museum from within the institution and has created a new audience in the community. Past efforts in adult education at the Indianapolis Museum of Art have included the traditional docent training, individual lectures, and even a few lecture series. But efforts never provided for a sustained educational structure. The program has allowed us to develop such a structure and to program 1979 as an educational unity: 18th century England in the Spring, the period 1850–1915 in Indianapolis in the Summer, and then the influence of European Victoriana in America in the Fall. It has allowed us to further coordinate our educational programming surrounding special exhibitions and permanent installations. And additionally, in the future, materials that have been assembled from past programs will be redeveloped for use in the whole range of educational activities: children's classes, child and adult tours, extension lectures, A-V programming, and so on.

The change in attitude in the community can be reflected by the fact that the public is getting used to coming to the Museum for adult education programs. They are beginning to perceive the Museum as a center for sustained learning, not just in the visual arts, but in the whole of the humanities as well. It is an important step and reflects the general multi-arts programming that the Museum has been developing over the last ten years.

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Reading 7

Training Personnel for Work with the Elderly

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In 1972, when the Arts for Elders movement began in earnest, there was little demand for personnel training or courses of study designed to prepare art educators for work with older persons. Arts programs for elders, previously contained in the realm of therapeutic recreation as a leisure pursuit, and an integral part of the total recreational scheme, were considered by many to be as important as bridge, pinochle, and potluck lunches. Since then, however, the Arts for Elders movement has expanded greatly. Now arts programs abound, and numerous visual artists and art educators are finding increased utilization with older persons.

Before working with older persons, most arts personnel seem to possess little previous knowledge about aging. They have had little if any contact with older persons other than grandparents and possess a low awareness of either the problems or the abilities of the elderly. They must learn the most desirable teaching approach through a continuous trial and error process. For example, Kate Toole (4, pp. 20–21) admitted that, as an artist-in-residence for the elderly in South Carolina (1974), she found it necessary to change technique and approach many times, discarding or modifying those that seemed to cause failure. The same lack of instructional models and information continues to exist. Within the field, there seems to be little available knowledge that can be utilized by art educators as a basis for the development of innovative curriculum design and methodology for use with the elderly. Artist/educators who wish to work with older persons cannot adequately prepare themselves when specific information about the elderly, their needs, limitations, and model approaches to their art training is available in relatively few university courses and training designs.

Art educators and artists, however, are only some of the personnel that now develop organized arts experiences for older persons. Aging practitioners, those who work in institutions, nursing homes, senior centers, nutrition sites, high-rise housing complexes for older citizens, and recreation workers specializing in therapeutic recreation delivery also need opportunities to increase their art skills. Poorly trained persons with low-level arts knowledge or those lacking experience in working with older persons can neither effectively communicate with students nor foster the attitudes or work habits needed to develop strong creative visual arts learning.

The Arts for Elders movement, now factionally split, needs to confront the issue of who should teach the arts to older persons. One faction believes that teaching should be performed by qualified artist/educators, true professionals in the field. A second group recommends that the arts can be developed and taught by a recreation director possessing a general knowledge that includes at least a limited

art background. Yet others believe that aging practitioners should be trained in the arts, while a fourth group believes that the teaching of the arts is a suitable activity only for volunteer personnel even though they may not have an arts background or interest.

If we are truly concerned about the quality of the creative experience that is introduced to older persons, then in truth, there is only one logical answer: "People," implies Kate Toole, (4, pp. 20–21) "pursuing the arts [and] participating in the creative process, need the very best information, instruction, motivation and input." Clearly, such sophisticated input can only be supplied by arts professionals, persons who have studied their field in detail and have mastered the art of communicating their concerns to others. I hasten to add, however, that aging practitioners, volunteers, and recreators will benefit tremendously from arts training; and the better their understanding of the arts, the greater will be the impact of the arts on older persons.

It seems almost certain that in the very near future, most college and university campuses will find it necessary to confront the needs of the elder citizen within their arts curriculum. It is, however, an impossible task to develop a single course or training program that will connect to the various needs of all the individuals listed above. In fact, such a course would talk in generalities so broad as to be useless. Each discipline within the arts will need to develop training programs for the various constituencies to be served. The type and amount of information concerned with various aspects of aging and/or art obviously will depend on the background and experience of individual participants.

Individuals who are going to work with older persons and the arts must be provided with information concerning the sociological, biological, and psychological aspects of aging; the nature of the creative act, of the arts, and of aesthetics; the potential for the creative behavior of the elderly; as well as the organization development, and evaluation of arts programs presented to them before entering the field.

About the Arts

A critical aspect of all training programs in the arts is the development of a complete understanding of the creative act. The populist Arts for Elders movement is diametrically opposed to the elitist attitudes normally associated with creativity in the arts, namely that the arts can only be successfully propagated by those with special talents.

Many art educators, recreators, and others who are misinformed and do not fully understand the creative process, hide their ignorance in the utilization of exotic media and technique. Instead, true immersion into the arts is an active thinking process requiring openness of thought as a conduit for intellectual stimulation (an openness that must

remove the fear of ridicule from one's involvement). The process of thinking—the intellectual creative act remains dormant and ignored since the creative process is more than media and technique mastery, however exotic. Margaret Mead (3, pp. 132–45) believes that "a slight difference, within an agreed upon range has been substituted for newness."

As a direct result, society is impoverished, and arts programs for the elderly are considered as therapeutic recreation rather than creative experience.

About Aging

On the basis of preconceived notions of aging handed down from generation to generation, our society assumes a great deal about older persons and their arts ability. These attitudes originate from a basic fear of growing old built up within our youth-oriented society. "As children, for example, we are taught that elders are passive (the Wee Little Old Lady syndrome) or are ogres (the Scrooge model). We continue to expect older persons to be dependent, chronically ill or infirm for this is the national portrayal of old age." (1, p. 14)

It is important that those preparing to work with older persons build an awareness of the aging process. They must break with the invalid assumptions and generalities normally associated with age. They must instead develop an appreciation of older persons as a resource and as a creative, participating member of society.

Aspects of self-concept, isolation, loss of mate, increased leisure, social roles, attitudes toward elders' roles in society—all need to be carefully examined. Students must learn to appreciate the elderly not so much as a group but as individuals with wide-ranging interests, abilities, and attitudes, as well as problems. A positive image and attitude of aging must develop during training.

This does not mean that problems should be ignored. Understanding terminal illness as it affects performance, mobility, and sensory impairment; interest differences, and ethnic origins must be explored. However, psychological, sociological, and biological aging must be presented in a positive manner.

About Leadership

Each student must be prepared to perform in a leadership role. Broadly based curriculum designs must develop audience-building skills, public relations strategies, techniques for community organization, and a respect for the administrative role. Too often, past graduates have been lacking in administrative expertise and, consequently, unable to fully develop a potential for the arts.

Graduates must learn to market the arts, for as with any product, an

awareness must be developed within the constituency to be served. No longer can art educators be content to work only with the captive school population but, rather, must enlarge their concept of service to include the development of audiences comprised of the elderly, and other diverse populations from within the community.

Developing goals, usually the first step in conceptualization of a program, requires that individuals define and limit their idea. Individuals new to the administrative role often find setting goals the most difficult task. Programs for older persons must evidence goals that are concerned with three different areas of development:

1. Personality and social exchange, to provide intereaction between individuals as well as with the arts;
2. Critical thinking, to provide emphasis on the creative act;
3. Basic art knowledge, to develop an understanding of material and technique.

Students must learn to plan and implement courses and programs. They must also confront the day-to-day administrative/managerial activities such as personnel training and supervision, material and supply procurement, development of physical facilities, and development of programs, of documentation and of dissemination.

They need most of all to develop the sensitivity required for interaction within the community in a leadership role. Only then can we be assured that arts programming will be of the highest quality and will be conducted by qualified artist/educators. The prospective leader/administrator, ideally a facilitator, needs to recognize personal final accountability for the quality of the creative experience.

Relating to the community frequently creates the ultimate trauma to arts persons assuming a leadership role for the first time. The community can be a threatening and formidable opponent when initially confronted. Students must learn to involve the community as contributing members of a Board or member of a steering committee. Such a Board may consist of the following:

1. Agency personnel, to assure continued funding and support;
2. Older persons, to assure input of ideas and critical analysis from the prospective audiences;
3. Local service organizations, to increase the possibility of logistical support and financial assistance from local sources;
4. The community, to assure a continuous flow of ideas and needs;
5. Arts personnel, to provide professional staff and personnel trained in the creative act.

This arrangement:

1. Develops immediate rapport and communication with all interested parties within the community;
2. Supplies a strong creative direction for the project;

3. Identifies arts programs and needs for inclusion as part of the effort.

A committee of this type must, however, be kept to manageable proportions. A group of 8–12 members is sufficiently large to assure wide diversity of thought, the continuous flow of new ideas, and sufficient problem-solving abilities (2).

Two areas, staff development (orienting volunteers, practitioners, and artists to project goals and technology) and the search for funding and support need to be fully explored. Methods and presentation techniques, community development, and the writing of grant proposals must become part of any training program, as must delivery systems, workshop development, curriculum design, and evaluation techniques. Until all of these concerns are confronted by the individual, lasting bridges between the arts community (in this instance with the elderly) will not be constructed on a solid foundation.

Training units or programs should be included in all undergraduate degree programs within art education as a part of the teaching methodology transmitted to students. A typical study unit (below) suggests some of the areas of knowledge that can be inserted within the methology of art education.

IA. Who are the elderly?
  1. A definition of "old"
    a. Where does old begin?
    b. What is the difference between middle aged and old?
  2. Changing population patterns of the United States
    a. Future projections
    b. Present populations
  3. Demography of the American elderly
    a. Ethnic population patterns
    b. Housing patterns of the elderly
    c. Location of the elderly
    d. Income of the elderly

B. Physical traits held in common by elderly persons
  1. Sense deterioration
  2. Physical disabilities
  3. Terminal and long-term illnesses and their effect on mobility

C. Psychological and sociological aspects held in common by the elderly
  1. Self-concept and changing roles
    a. Loss of job
    b. Loss of family role
    c. Isolation
    d. Loneliness and loss of mate

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e. Increased leisure
2. Intellectual considerations
a. Intellectual activity in the later years
b. Intellectual involvement
c. Intellectual accessability
3. Sociological considerations
a. A social role for the elderly?
b. An intergenerational involvement and approach
c. An improvement in attitudes toward the elderly.

II. The role of the arts in the lives of the elderly
A. Past history of adult arts programs
1. WPA of the 1930's
2. Art therapy programs
3. Recreational programming
4. Adult education programs
5. Art education programs
B. Present programming efforts
1. National Endowment programs
2. National Council on the Aging, Center for the Arts and the Aging
3. Arts administration efforts
4. State Arts Commission efforts
5. Local programming efforts
6. University extension efforts
7. Community college efforts
8. Therapeutic and leisure activities
9. Media (radio and TV activity)
10. Individual instruction

III. Needs assessment and identification of the elderly audience
A. Why survey the elderly?
How a survey can supply the basis of knowledge needed by practitioners to institute programs in the arts
B. What to survey
1. Leisure patterns
2. Previous arts involvement
3. Arts preference
4. Preferred technique for presentation of the Arts
5. Preference of time for arts presentation
6. Attitudes toward art and education
7. Accessability
a. Transportation
b. Special problems of rural elderly
c. Intellectual accessability
d. Extension programming

IV. Organizing arts programs for the elderly
   A. Total arts approach
      1. Theater
      2. Dance
      3. Music
      4. Visual arts
      5. Humanities
   B. Administrative organization and delivery of services
      1. Beginning a center for arts programming for elders
      2. Continuing education strategies
      3. Extension programs
      4. Community arts centers and development
      5. Public school and adult education
      6. Museums
      7. Grantsmanship
      8. Public relations strategies
      9. Dissemination
      10. Management practice

It would be an illogical assumption to believe that there will be a speedy improvement in the quality of the arts programs now being offered to the elderly. It is equally unlikely that we will see large numbers of arts educators rise to the leadership opportunities now becoming available through the arts for the elderly movement: many will not recognize the opportunity or be interested in the challenge. The few of us who are actively interested in or are pursuing research and activity in the field must seize the initiative and include training in aging within the art education curriculum as a viable alternative for our students.

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Reading 8

The Rural Elderly and the Arts

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New job, new environment, new ideas, new concepts and approaches—but only one thing was really new, and that was old people. Art for Older Americans is a grant program sponsored by the National Endowment for the Arts Expansion Arts Program. Two hundred older citizens in nine northeast Georgia counties were participants. The nine senior citizen centers were housed in varied ways, and ran the gamut from palatial mansions to shack-like hovels, from new, modern, open-spaced facilities to old, cozy, tiny-squeezed houses. The two hundred participants were white and black, poor and fairly well-to-do. Educationally there were those who were keeping their minds active by entering and winning $1,000 prizes for word puzzle games in the local newspapers; retired chemists; and authors of books, along with the average, the illiterate, and the retarded.

What approach would they respond to? How would I relate to these rural elderly persons? The way in which the material was to be presented and delivered was to be the key. So that special group dynamics would be at work encouraging those who needed it, I wanted the people to be involved and excited as individuals, yet to be able to participate as a group.

First, and very important, are the center directors and aides, for these people were to set the tone for art in the centers. These are the key people to whom the seniors look for encouragement, help, and direction. Center directors were given a preview of what was to come. At least 25 art projects were viewed, touched, and discussed. It was made clear that I hoped the directors, too, would participate in the creative art sessions.

On the first visit to each center, the same projects were viewed by the seniors. Design awareness, creative self-confidence, and manipulative skills would be enhanced through making these projects. Also, each was a product that would be valued in itself or be presentable enough to be given as a gift. Among the projects previewed were clay bowls made from the rolled ball technique, hooked rugs, children's toys such as puppets, and gift items such as fruit bowls made from nuts. As was done with the center directors, examples of projects were circulated among the groups. Questions were answered on processes, materials, and whatever puzzled the seniors. Slides of additional projects were shown, and votes were taken. Most popular projects were done first.

In working with seniors, it is not just the craft objects they view that capture their spirits, it is the kind of magic in which all of this is shrouded. Seniors respond to the *magical approach* with enthusiasm. When my supply-laden car pulled up every two weeks, they ran outside to greet me and to help unload. I was invited into their homes. Instead of coming to art class dressed in old clothes, they arrived in

their finest, and they used words of endearment in speaking to me. When being introduced by a senior to a factory manager on one of our jaunts to get free yarn from a mill, I was proudly introduced by a woman who never had an art teacher in school as, "This is *our art teacher.*" Even more touching was during grace at dinner when they blessed "our art teacher and our art program." *Magic* for seniors is a kind of leadership that involves gregarious dynamism, that is: outgoing, warm, energetic, happy, vivacious, open, and assertive, employing both group and individual awareness. These are the kinds of attitudes and actions that speak louder than words to seniors. These are the same qualities to which people of all ages respond. Seniors especially must be able to look at the art teacher and see clearly—beyond a shadow of a doubt—with no room for misinterpretation, the physical embodiment of happy art.

Most of these rural people had never had any art instruction before. Two or three had previously succeeded in creating primitive watercolor paintings, and my crafts approach, although interesting as were all types of art to them, was not as fulfilling. The other 99 per cent of this population found crafts a boon. No longer threatened by their inability to get beyond making a recognizable and acceptable image, they could deal with decisions of texture, pattern, color, value, and balance. Especially important to them, they came up with something that was of value to them and to the people in their lives. Mrs. R. A. Briscoe of Monroe, Georgia told me in excited tones of the value her daughter placed on her two-foot diameter God's-eye:

> My daughter saw my God's-eye on my bed and said, "Oh, Mommy, this is beautiful—I have the very place for this, may I have it?" And, of course, she carried it home and placed it in her den.

Lula Belle Thornton said:

> While I was making my God's-eye, my nephew came over and had to have one, so I gave him the one I made for Christmas. He sure did like it. He said he went to Mexico and they had them for $25 to $30.

These were the occurrences that had meaning to seniors—giving something of value to others.

While working on God's eyes, art principles and elements, color relationships, repetition, size relationships, and pattern were emphasized. While creating clay bowls, we not only talked about their practicality, but also of pattern, of texture, of thickness and thinness, and of sound clay structure.

The program was organized with seasons, holidays, and interests of participants in mind. The total atmosphere of the art time had to be one of personal security and a sense of the intrinsic value of each

participant. This was achieved by lots of touching, laughing, and talking about their interests and families. Through seeing me repeatedly, they felt they got to know me and to trust me. Within the protective, secure environment of the senior center, self-expression could occur through art because they knew that their thoughts and art work would never be the object of ridicule. Cooks, van drivers, activities directors, student interns, and volunteers all worked simultaneously on the projects. Enthusiasm was contagious, and spirit ran high.

At the beginning of a new art project, the participants as a group were given an explanation of the project, with no distractions. Their main purpose at this point was just to listen, to get instructions, and to be motivated. This quiet listening time together established their individual attention to the teacher. Without attentive listening, instructions would need to be repeated 15 to 20 times. An aide can be setting up supplies quietly while the teacher is motivating the seniors.

For example, with hooked rugs, the total process was reviewed, and a finished rug that they could hold and examine was passed around. How to thread the rug hook, how to do the stitch, how to hammer together the frame with perfect right angles, how to put the burlap on the frame, and how to transfer the design using carbon paper and tracing wheel were demonstrated. Then, on to the most important part, designing the project. No two designs should look alike. Each senior citizen had a lifetime of experiences to draw from along with individual preferences for design. Each design, no matter what the intended medium, should be an expression of an individual's way of perceiving and depicting his world.

A question to examine here is the difference between craft as a time filler and craft as a vehicle for self-expression with the potential to be a significant form of art. Just as Juan Miro had rugs designed from his paintings, senior citizens can render their paintings, drawings, and prints in yarn. Motifs can come from sources such as life review, the zodiac, close-up views of flowers, cross sections of vegetables, or whatever is an individual's most natural way to make art. Designs can be painted or cut from colored construction paper, and executed in yarn. Life review paintings, hooked in yarn, make especially charming rugs to hang on the wall.

Basic design principles help the novice designer to create for the first time with success. Work big, bump the edges; use mostly one color, less of a second color, and least of a third color; vary shapes and texture; use straight lines to give structure; develop one point of view to the fullest; design very large and then reduce it in the final rendering to improve the design.

The most disruptive competition the creative art teacher has to deal with are ceramic molds and patterns of any sort. The more they are

available, the less the seniors will appreciate creative art. In every center where there was an active mold program, the fewest people were interested in being creative. There people valued only the machine-made look that molds give; they could not see value in the creative process, in what was new to be learned. Those who did try their hand at being truly creative could not go forth with pride in their work; instead they were overly concerned with whether the product "looked good." Creative art utilizes the same powers that Myerhoff in *Arts Career—Aging* addresses:

> . . . success can stem not only from adapting and adjusting to one's environment, but also from actively responding in a creative way to the contradictions and discontinuities of old age. One manner in which this can be achieved is by the manipulation and full utilization of resources in those social arenas to which the individual has access. (1)

For many, old age can be a time of change physiologically, emotionally, and spiritually. Life long work patterns change with retirement; satisfactions gained from work must be found elsewhere. Body processes slow down, and once easy aspects of living become more difficult. Art helps the elderly adjust to their world. Personal benefits come through the processes of creation. Searching for alternatives while wrestling with design and trying out art components to find the best visual solutions help to build the very qualities that the elderly are losing: flexibility, fluency, and creativity.

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Reading 9

Continuities and Diversities in Life-Long Education

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The process of teaching adults involves us with mature persons possessing diverse experiences and values, who challenge us in ways and to a depth that children cannot. Our students are persons from whom we ourselves may learn, and who often reflect much in our own lives that we find difficult to deal with. I have found this to be the case in a great variety of educational settings, from the university to community-based programs. These ranged from museum and gallery-based courses to a variety of interdisciplinary studies embracing not only the visual arts, but also literature, drama, and music, as well as some curricula that included a studio component. Students have come from a wide socio-economic spectra. The present discussion confines itself chiefly to college-enrolled, degree-seeking students, from lower middle class which, in the old fashioned sense would be called a working class background. These students are taking introductory art history courses.

One very important point must be emphasized early in this discussion: that I am not raising ideological issues. My references to middle class and working class are descriptive references, not prescriptive or normative ones. I am not implying that art is "socially determined" or "social class oriented," nor that there are truths visible to one social class or group that are closed to another. Quite the contrary. What I wish to point out is that people from different backgrounds approach problems differently, including problems in and about the understanding of works of art and the creative process. The challenge to the teacher is not to truncate, to deflect, or otherwise correct an approach to art; but to augment and enrich it with multiple points of view.

I said a moment ago that these are students from whom we also learn, and one of the first things we learn is that we may sometimes make many unwarranted assumptions about how they think about art, and what they look for in a particular work of art. Secondly, we are so accustomed, as instructors, to seeing works of art in a clear, logical, and historical framework, that the insights and interpretations we expect derive from our own knowledge of art history, aesthetics, and psychology, and of course, our own work as artists.

To illuminate a major concept in art may often take a class far afield from the particular work being considered, but it is essential that the instructor be able to tap a common experience shared by all. This can be done using nonart vocabulary and a nonart frame of reference. The problem we sometimes have with the adult student's conceptualizing is that frames of reference and a vocabulary are lacking. Students possess a reservoir of both intelligence and sensibility, borne out of their survival in a complex world. It is a world, however, in which they have not recognized their aesthetic experiences.

Sometimes the students themselves remind us about our precon-

ceived ideas of their backgrounds and interests. I was teaching an off-campus introductory art history course in which most of the students were blue-collar workers; truck drivers, security guards, construction workers, and city sanitation workers—all of whom were enrolled in addition to working full time. The class also included several housewives. We were studying Daumier's lithographs, and I showed them *Hunger is No Excuse for Robbery*. I asked the class if they could suggest a literary counterpart of this print, and one of them offered Hugo's *Les Miserables*. We spent a few minutes discussing the fact that many artists have expressed through their works concern with the plight of the worker, social injustice, and political oppression.

I soon went on to another point. After the class was over, a young construction worker told me that he was disappointed by so little time being spent on the artist's response to injustice in the world. He asked me: "Do you think that we are all Archie Bunkers, just because we do tough jobs and live in close-knit ethnic neighborhoods, and don't like a lot of modern art? Do you know that many of us come from socialist backgrounds—that our fathers and grandfathers were very active in labor unions?"

Tooker's painting, *Government Bureau*, is an example that I now use with some regularity, because of the response which it evoked in one class a few years ago. Tooker's painting crystallizes the crippling terror perpetrated by all bureaucracies, ancient and modern; and students do identify with that vision of the citizen in an endless maze of corridors and frosted glass, pleading through tiny openings to faceless eyes that record all and answer nothing. Student interpretations of the Tooker painting were within this frame of experience—until one student asked if we had ever wondered how it felt to be on the *other* side of that frosted glass. What about the day after day isolation, being a person without *persona*? None of us, including myself, had thought in those terms until a student who was herself a bureaucratic employee had given us that awareness.

Students look at themselves in new ways when they realize that one of the ways an artist clarifies and gives meaning to his own life and shares his concerns with his audience is to give form and shape to both his jobs and his anxieties.

One of the most exciting challenges to the instructor is the variety of interpretations and points of view arising from different ethnic backgrounds and social and economic situations. Our interaction with these students, once they feel free to express their views and feelings about art and to interact with each other, offers us as teachers valuable insights into the works themselves. It is this dialogue, which enables both students and instructors to see the works afresh, that must be seized upon.

We were looking at Van Gogh's *Shoes*, and I asked the class why Van Gogh would make a painting of his own shoes. The answers ranged from the fact that they might have been his only pair of shoes, that shoes are important because a person can't go to work barefoot, to the fact that the shoes showed he walked a lot, that he worked hard, and that he had owned them for a long time. At that juncture, I remarked that they were saying that the painting of the shoes told us a lot about the artist's life, a kind of self-portrait as it were, and then one man spoke up. Van Gogh's shoes brought back to mind his close buddy who had been killed in the Mekong Delta. He had kept his dead friend's paratrooper boots with him for a long time. It was the only time that a student stood up to speak during the class. He rose, and with tears said, "I couldn't throw them away because they were part of my friend." No one else said a word.

Soon thereafter, I showed the same slide to one of my other classes, which was largely a middle class group. I told them about this incident to show how that particular discussion had made the Van Gogh painting more meaningful to everyone, including myself. I was, of course, asking them to do the same. One woman, a survivor of the German concentration camps, said that it evoked memories of how she slept clutching her shoes during her flight through postwar Europe. Without those shoes she had no mobility, and to this day she could remember every detail about them.

We must always be on guard against lowering the level of what we expect of a class just because others have cautioned us not to expect too much. Universities do offer opportunities to students whose education has been disrupted or has not even begun until their adult years, but it is not uncommon to find that an institution has a tentative and doubtful attitude toward the potential of these very same students. Let me give you an example of how mistaken that can be.

I had a class composed completely of veterans, many of them from the Vietnam war, and almost all of them Hispanic or Black. We were looking at Jakob van Ruisdael's *The Jewish Cemetery* and discussing the sense of melancholy in this painting, for it is a departure from the more tranquil landscapes of Dutch seventeenth century art. The students readily pointed out that the subject itself and the dark and stormy sky added to the mood of the painting. I pointed out that van Ruisdael's own name appears on a tombstone in the painting, and I asked the class if they could recall any other work that we had studied in which the artist confronts his own mortality with an autobiographical note. Now, before I had asked that question, one student had already commented that the artist had put his name on the tombstone because he knew that he "would some day die and be in a cemetery, too." Then, when I asked the question about other works we had studied,

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another student immediately recalled that in Michaelangelo's *Last Judgment* in the Sistine Chapel, the artist's self-portrait appears on the flayed skin of Saint Bartholomew.

He had been in the army in Europe, had gone to Rome on a pass, and had seen it in the same room as "the famous ceiling." And he mentioned the Sistine Chapel by name. Further back in the room another student called out, "ass kisser!" This startled, but did not surprise me. Among these men, some who were very capable seemed deliberately reluctant to do well in the course. They regarded quality performance either as showing off, playing up to the teacher, or possibly, more indirectly, giving in to the Establishment. They really wanted to get a college degree, yet at the same time the fact that they had returned to school implied acquiescence to the "system," and that they were playing the game according to rules established by the "system."

Although the expressive content of a work of art is usually the initial stimulus for these students, it is absolutely essential that discussions of content be directed toward their consideration of the more formal aspects of works of art. The students at first find this a struggle, but when they realize that this type of disciplined analysis in turn enhances their understanding of both content and form, they enter into it with enthusiasm. Our goals must always be realistic, but we must never allow them to become aesthetically or intellectually trivial.

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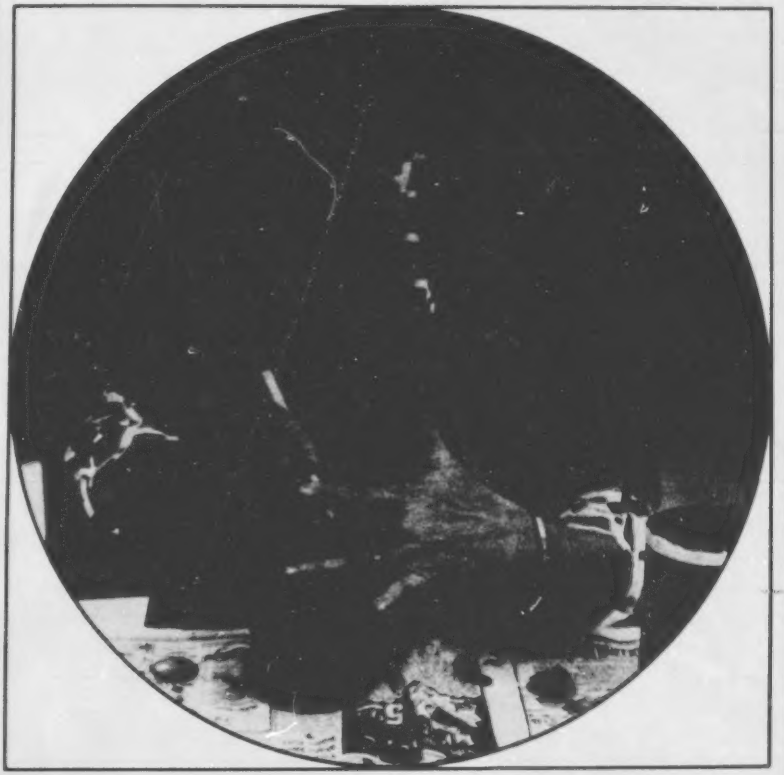
CHAPTER 3

Research



INTRODUCTION

As the relative size of the elderly population in our society expands, the demand for quality art education and supporting research data could increase proportionately. A systematic, developmental approach to research is a necessary prerequisite in assuring quality art education that will meet the needs of future elderly learners—including you and me. The data supplied from research in art education for the elderly could provide directions for effective programming, pedagogy, instructional pace, and other pertinent information necessary for relevant art education planning.

Based on population growth and census projections, the percentage of elderly people in the overall population has increased from 8.5 per cent in 1970 to almost 10 per cent in 1980 (2)! This significant increase in the last decade indicates a steady growth of older Americans while the percentage of new births has been on the decline. This trend has affected educational planning nationally. Looking ahead, the major population growth problem, the post-WW II "baby boom," will be a challenge to senior adult education planning when that generation reaches retirement age. The public school systems have already had to contend with this expansive generation as it progressed through each level. Improved nutrition, effective medical treatment, longer life spans, more and better education, and increasingly accessible art opportunities have also contributed to the phenomenon of healthier, better-educated elderly adults. Today's elders are clearly more aesthetically aware and intellectually capable than their predecessors.

The purpose of presenting a comprehensive section on research in this book is to focus on the specific areas that have been investigated, and to provide some perspective on the potential of future research. We propose to apprise the reader of the current scope and limitations of the studies and to encourage the purposeful growth and development of visual arts research for senior adult art education.

Leslye Prentice Ruth Bloom investigated the adult states of art development and the Context Types of senior adult learners (2). Her study focused on factors that reflected the ways in which adults tend to group themselves into more homogeneous sub-groups. A review and assessment in her research indicated that an experimental rather than a chronological index was a more accurate and relevant type of indicator. Bloom reviewed the research literature and wrote a critical analysis of the assumptions and postulates of adult art education. From that analysis, she developed a concept model, based on participant observations of five adult groups over a two-year period. Her Cautiousness Models provide some interesting possibilities for future research.

The second research article provides the reader with a comprehensive review of research literature in aging and creativity. This study was

undertaken to provide guidelines for faculty development for the University of North Dakota (10). The Task Force on Faculty Development report constitutes a significant contribution to job and life satisfaction planning based on the understanding and application of knowledge about aging, creativity, and retirement preparation. The authors, Lila E. Taylor and John H. Rogers, deal with the issues of aging, mid-life crisis, creativity, intellectual functioning, personality, and work. Their conclusions emphasized and supported the need for providing creative opportunities in a faculty development program and in the function of carrying out work responsibilities.

An innovative interview process was utilized by Carol C. H. Lokken (9) to study the adult art student through a survey of each individual's background, educational level, and past arts experiences. She sought to determine each student's rationale for involvement in the particular medium he was currently undertaking. This ethnography was accomplished through a census, a questionnaire, observations, and formal interviews. Interesting vignettes of selected students are included in her article. Positive attitudes toward art and self-concept are reported as being closely correlated to participation in and success with art activities.

The two experimental research studies reported here [Fitzner (5), Dawson and Baller (4)] are representative of the few such studies conducted. These studies are reported in Jean E. Jones's research review and constitute the only published experimental research reports among the numerous descriptive studies in this highly specialized area (8). The Fitzner study compared eight distinct experimental teaching approaches which combined curriculum components of art studio production, art history, and methods of criticism/appreciation. The results of the investigation support the contention that the elderly adult can improve the aesthetic quality of his watercolor paintings with instruction and can improve his critical aesthetic judgment (5).

Alice M. Dawson's initial study, reported in the Dawson/Baller article (4), clearly demonstrates the ability of older persons to gain proficiency in oil painting studio skills. It is interesting to note that the senior students involved in this experimental study derived more satisfaction from the instructional experience than the college-age students involved in the study. A longitudinal study, conducted by Dawson and Baller, was developed as a follow-up study to Dawson's initial investigation. They sought to determine whether any significant difference would be found between the experimental subjects and the older comparison subjects in the kind and number of interests and activities in which they engaged during the course of the experiment (4).

Using a comprehensive attitudinal survey designed for his study, Donald Hoffman gathered information about the elderly for the pur-

pose of contributing to the development of an information base for prescriptive curricula (6). The 26-item index successfully categorized the areas of self-involvement, art and its relationship to society, arts personnel, and the arts experience itself. Hoffman's attitudinal survey will provide researchers with a reliable instrument for future research.

In her doctoral research study, Jean Ellen Jones investigated various strategies for teaching art to the elderly (7). Jones reviewed the findings from studies reported in the literature of adult education and related applicable data to research results from studies on the psychology of aging. Her research findings offer some guidelines for teaching art to elderly students through pedagogical approaches that are designed for the divergency of needs within the group.

The articles in this section of the anthology provide a representative overview of the research on art education and the elderly adult. The reader is offered a profile of the elderly art student, his attitudes, interests, abilities, motivations, and limitations. The research findings should dispel many of the typical misconceptions and stereotypes regarding aging and the capacity of the elderly student to learn about art.

Unfortunately, there is still a void in the area of art education research with the elderly. While some research in elderly adult art education was initiated in the early 1960's (3), only a few subsequent studies were conducted in the twenty years that followed. Consequently there exists only a small body of knowledge with relatively little substantive research data to provide guidance to art teachers who need to develop effective pedagogy and curricula for elderly art students. The investigations to date are primarily descriptive research studies, while experimental investigations are sorely lacking.

A systematic program of research, initiated by interested researchers in the art education profession, could fill in gaps in investigation that currently exist and provide research data for this increasingly significant area of adult art education. The long-range goal should be the development of art education programs and opportunities for lifelong learning that are on a par with those available to other age groups. Research in adult art education need not require a unnecessary "reinventing of the wheel" because substantial research data from related fields is available for resource and is applicable to art curriculum planning. Related research models and resultant findings from studies in gerontology, adult education, and art education must be coordinated, cross-referenced, and correlated for application to elderly adult art education. Relevant art education research, conducted with younger age groups, could be replicated with older adults if the appropriate instructional pace, motivational techniques, and individual physiological and intellectual limitations are taken into consideration. By replicating existing studies and initiating new ones, a wealth of information

could be derived concerning the effect of aging on art learning skills; the comparison, between age groups, of the effects of different approaches on art production; the applicability of research findings in arts for the handicapped, and a host of other areas that need to be explored if the development of quality art educational opportunities for older Americans is to become a reality.

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Reading 10

Toward an Understanding of Lifelong Growth and Participation in Visual Arts Production

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The diversity of art holds great promise for the satisfaction of a broad range of learner needs, and art study may be particularly suited for adaption to the changing needs of adults. If art production and expression are uniquely individual, and if individual characteristics become more pronounced (differentiated) over the years, art for the elderly may serve as an acid test for concepts of adult art education.

Theories about art, aging, adult learning, and child art growth abound, but their applicability to lifelong growth in the visual arts is uncertain because of their limited and possibly extraneous scope. Some ideas from these fields seem to be direct conflict. The terminology used is often confusing. A clear conceptual basis for research and application in adult art education does not present itself in related literature. In art education, much research has been directed toward the growth of children, who manifest qualitatively different learning characteristics than adults. The research that has dealt with aged and younger adult groups may be difficult to apply to other adult groups whose characteristics may be quite different. While the problems of developing an integrated conceptual approach to lifelong art learning are complex, a general but adaptable basis for individualization would be helpful in research and practice.

This section is based on an effort to develop and assess assumptions and postulates of adult art education to serve as a possible point-of-departure for future research and revision. A concept model was retroductively developed on the basis of adult education, art education, and aging literature, assessed on the basis of participant observations of five adult art groups over a two-year period, and revised to yield some of the results which are reported here. Readers interested in questions of methodology, assessment, and other particulars should refer to the original document (4).

Background

Both elderly and younger Americans hold negative views of the aged, but these stereotypes are, for the most part, myths (16). For the majority of American adults, age differences appear to be outweighed by similarities. Marked individual variability has been shown across different age groups with respect to I.Q. (29), memory (6), intelligence (23), social role (33), cautiousness (2), general ability (10), and physical changes (23), for example.

Dawson and Baller (8) have reported that the aged can acquire proficiency in a creative field and derive satisfaction from their achievements. Kuhn and Corso (7) found that art instruction may lead to individual adjustment, growth, and resolution of social concerns for the elderly. Sanders (36) linked personal art involvement with positive attitudinal change for retirees. Fitzner (15) suggested that a variety of

teaching methods can result in improved art production by the elderly. These studies support the idea that the aged, like younger adults, can benefit from and grow in visual arts production.

Greater proportions of adults (and especially the aged) have been projected for the future American population (38), suggesting an increasing demand for adult art courses. With rising levels of formal education (37), the demand for traditional, formal arts instruction is apt to increase (20). With proliferating informal art programs and increasing public awareness of these options for study, greater participation in informal non-traditional classes is also likely. The potential for growth in adult art education is enormous. Yet the magnitude of future growth depends on another factor—the ability of adult art education to adapt to individual needs. The benefits of art study are not necessarily automatic, and the demand for art instruction will not flow directly from demographic change. Future demand for art courses should depend in major apart on adult art educational effectiveness.

Basic Assumptions

The following ideas are common to related fields and provide a framework for questions of adult art educational effectiveness:

1. Art learning and growth is uniquely individual (1, 3, 9, 11, 28, 30).
2. Adults can learn in art (7, 8, 21, 26, 27, 34, 36).
3. Adult educational participation is voluntary (17, 20, 22, 23, 24, 32).
4. Adults have more, different, and differently organized experiences than children (22, 24, 31, 32, 33, 35).
5. Adults tend to learn relationally, rather than by rote (22, 24, 32, 35).
6. Adult readiness to learn is spurred more by social role and felt need, than general maturation (12, 20, 22, 24).
7. With progressive differentiation, the heterogeneity of adult groups increases (6, 20, 22, 24, 31).

If adults are qualitatively different learners than children, it follows that adult art educational practice must also differ to be effective. Yet the notion that art is "locked in the particular, the situational, in the experience of the 'live creature'" (1, p. 6), "in tandem with the concepts of adult heterogeneity and voluntary participation, leads to what may seem a paradoxical problem: *how* to cope with increasingly divergent group needs while continuing to satisfy individual needs. So, a major problem of adult art education research lies in dividing learner needs into manageable sub-groups without becoming hopelessly lost among details. This simplification may be aided by considering the individual's level of artistic development and his or her cumulative cautiousness (which influences selection of art learning contexts).

Adult Art Development

Lowenfeld has called the transition from unconscious imaginative activity in the young child to critical awareness of the art process and product in adulthood in terms of "adolescent" crisis (30, p. 230). Since many Americans discontinue art study and involvement in arts production on or before this point (5), his comments may apply to adults who resume art study in later life as well.

Critical Awareness

Critical awareness involves a gap (or dissonance) between the student's standard(s) of quality and his or her self-assessed achievement (as evidenced in the art product). Although a young child's abilities may not meet standards before critical awareness, his or her unconscious approach to art helps to minimize the negative effects that might result. For adults who have not produced art beyond early adolescence, or who have not resolved the crisis of critical awareness, it is likely that some gap between skills and standard(s) will persist. Depending on the degree of this dissonance, the adult art student may be inhibited or motivated.

Standards of Quality

Americans in general tend to value art works which mimic life, (14) which are naturalistic in approach, and it is likely that similar standards are applied to the judgment of their own art production. Jones has reported that most of the elderly art students she studied were concerned with objective realism (21). Ernst (13) reported that the preferences of nursing home residents for art works followed a similarly naturalistic standard. Lowenfeld has discussed adolescent art development in terms of "pseudo-naturalism" (30). It seems that the evolution of naturalistic standards of quality is not unusual in our culture.

Aesthetic Sensitivity

According to Read, aesthetic sensitivity begins with openness in the young child and gradually closes with time. With adults, we begin "with an individual whose aesthetic faculty is already atrophied, and our first task is to re-animate dead nerves, to re-open the doors of perception" (34, p. 16). With closing aesthetic sensitivity, it is not likely that culturally sanctioned standards of quality will spontaneously change.

Inhibiting Dissonance

In a study of South Carolina senior citizens, Hoffman (19) reported that most respondents agreed with statements that:

1. Artists are born with special talents;

2. Artists can paint or draw what they see;
3. Their own drawings were not very good.

Similar attitudes were manifested by adults of all ages studied as part of this research. Apparently, inhibiting dissonance is not restricted to adolescents and can be expected for adults of all ages who have not had the positive art experiences necessary to increase skills, modify standards, or open aesthetic sensitivity. Because positive art experiences are not likely without active involvement in art, inhibiting dissonance can be considered the first stage for adult art beginners, regardless of chronological age.

The adult's degree of inhibiting dissonance influences willingness to participate in art activities. The adult who perceives his skills as being below standards, and whose sensitivity is closed, it apt to give alibis like "I'm not creative" or "I can't draw a straight line with a ruler." The adult learning characteristic "fear of failure" is inadequate for such a case—perhaps "certainty of failure" would be more descriptive.

Different degrees of inhibiting dissonance appear to be associated with different art processes and media. For example, while 50 percent of Hoffman's respondents indicated they would not like to learn to draw or paint, 70 percent indicated they had tried a craft. If crafts are not judged by the same standards, or involve different skills and sensitivities, then levels of dissonance for crafts are likely to differ from those of painting or drawing. Thus, high levels of dissonance in one area do not preclude participation in other areas of art. Also, achievement in one area may help to reduce dissonance in other areas if the student is aware of relationships between them.

Aesthetic Expression

To derive any of the potential benefits of art instruction, the adult must first become involved with art, and to do so, many must resolve the inhibiting dissonance that blocks full participation. Some differences between aesthetic standards of quality and ability will persist through different levels of art growth—otherwise there would be little reason to continue working. Perhaps naturalistic standards will continue, and accommodating skills will be developed; or the standards may be diversified to embrace other aesthetic criteria. So, dissonance becomes motivating rather than inhibiting.

Eisner (11) has suggested a stage of art development—the *aesthetic expressive* stage—which is seldom attained by children, but is surely possible for adults. What differentiates this stage from earlier inhibiting dissonance is the "artist's ability to construct and organize form in a way that embodies and therefore conveys the feeling he is interested in articulating." (11, p. 10) In other words, the aesthetic expressive stage involves idiosyncratic expression. Since this sort of expression is prob-

ably as diversified as the individuals involved with it, description of the skills, standards, and aesthetic sensitivities it entails is not possible.

Were it not for the general American tendency to discontinue art study (and positive art experiences) in adolescence, a strong case could be made that the stage of inhibiting dissonance is technically more adolescent than adult. As matters now stand, inhibiting dissonance can be expected for many adult art beginners through the next milennium. The onset of and progress through these two adult stages is less a function of maturation than a function of desire and positive experience. Entry into them and progress through them may vary greatly and can not be associated with chronological age.

Cautiousness, Context Type and Autonomy

Besides describing stages of adult art development, the source research (4) attempted to classify contexts for art study in terms of average participant need. These contexts include Professional, Avocational, Recreational, and Production-Line types, each representing successively lower levels of participant involvement and risk. In reality, the programs in art for adults are probably as diverse as the individuals drawn to them. These context types, like adult development stages, are intended as conceptual benchmarks rather than as predictors of particulars.

Because their participation is voluntary (reflecting adult autonomy), adults should be attracted to the program type that is best suited to their needs (if they are aware of their options). The adult who joins a program which does not meet his or her needs is not likely to remain long. If different subgroups (who exhibit different clusters of characteristics) are attracted to different contexts, the task of description is greatly simplified.

PROFESSIONAL: This context represents the highest levels of student involvement, approaching lifetime professional commitment. While this context attracts some older persons, as Hearn has indicated (18), its students are often of mixed ages. The fast pace and high risk of this formal setting (such as in university fine arts courses) make it far more demanding than the remaining contexts.

AVOCATIONAL: While student involvement is high and instruction is formal, the participant commitment to art is more hobby oriented. These courses are often directed toward age-peers or special interest groups, such as workshops offered by colleges or arts councils. These courses, like professional courses, are often identified in terms of the dominant medium or process involved (e.g. oil painting or ceramics), and stress in depth study.

RECREATIONAL: This context employs a non-traditional approach and may be directed toward persons with less positive art experience

(and possibly higher caution) than the formal contexts just outlined. Beyond the goals of idiosyncratic expression and aesthetic sensitivity (also common to formal settings), recreational and social goals are often involved. Breadth of experience in a variety of media is typical here, for participants may not be entirely sure of the options in art that are available to them. Often recreational arts classes are a part of a diversified activities program connected with Senior Centers, Residential Facilities, or Golden Age Clubs, for example.

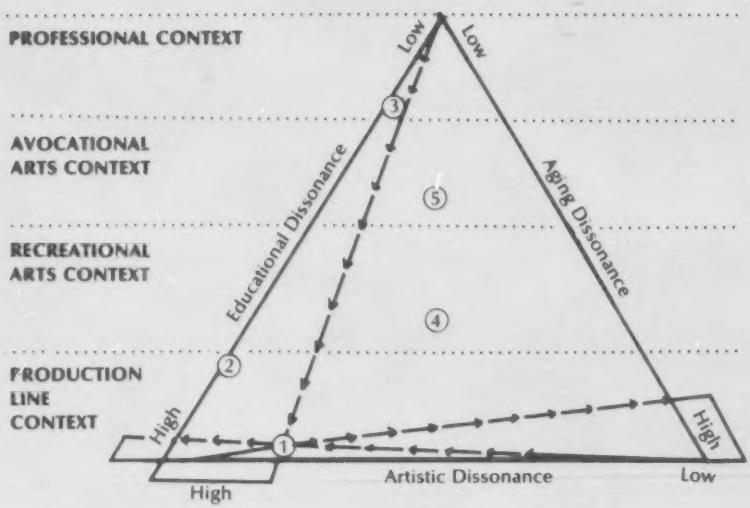
PRODUCTION LINE: While a product is created, student involvement is superficial. The process, materials, and product are predetermined by someone other than the student—the teacher or kit designer. Student risk of failure is virtually eliminated. If instructions are followed, the product is guaranteed. Although the student's confidence may be bolstered sufficiently for him or her to attempt more idiosyncratic work (in other contexts), dependency on others (which minimizes potential for art growth) can be fostered.

Adult Cautiousness

Because adults are more aware of the effects of their learning (22), they may be more cautious learners than children (24), and *alibi* (32) or withdraw (21) when the risk of failure seems too great. "Older people seem to desire greater certainty from a situation before committing themselves to a response. . . . Ambiguous situations provide little information and structure, and thus are uncertain." (2, p. 105) Yet cautiousness does not appear to be the result of chronological age. For example, Edwards and Wine (10), in studying the intelligence and personalities of a wide age range of men, reported that while cautiousness seemed to increase with age, intelligence seemed to decrease. When intelligence levels were matched, cautiousness was no longer seen to be age related. Kogan and Wallach (25) observed that elderly women were *high anxiety* personalities manifested high cautiousness whether or not they felt elderly, while *low anxiety* personalities manifested high cautiousness in those who viewed themselves as old. So, participant cautiousness in art study may be associated with three *subjective* participant characteristics: artistic, educational, and aging dissonance. With increasing cumulative dissonance, higher levels of caution can be expected.

Cautiousness and Context Type

Because the four context types outlined represent different levels of participant involvement and risk, with highest risk in Professional settings and lowest risk in Production-Line settings, the three cautiousness factors can be associated with context type in the manner illustrated in Figure 1. With highest caution (cumulative dissonance), an



1–High educational, artistic and aging dissonance
2–High educational and artistic, low aging dissonance
3–Low educational and aging, high artistic dissonance
4–Moderate educational, artistic and aging dissonance
5–Low to moderate aging and educational, moderate artistic dissonance

Figure 1 Interrelationship of Cautiousness Factors with Context Type

individual should desire the lowest levels of involvement, and vice versa.

While Figure 1 is visually complex, it represents a relatively simple system of conceptual relationships which can greatly assist in simplifying the diversity of adult art education. As such, it can serve as a basis for the comparison of what might otherwise be a confusing set of discrete observations and impressions, with uncertain applicability to the whole.

Hypothetical Example

Since it is seldom possible to collect all pertinent information in practice, this hypothetical example may help to illustrate the relationship of the cautiousness model (Figure 1) with research in adult art education.

Given an adult group with:

1. low levels of formal education (from 3 to 8 years) and educational dissonance falling in the second lowest quadrant of the educational dissonance continuum,
2. negligible to moderate feelings of impairment because of aging

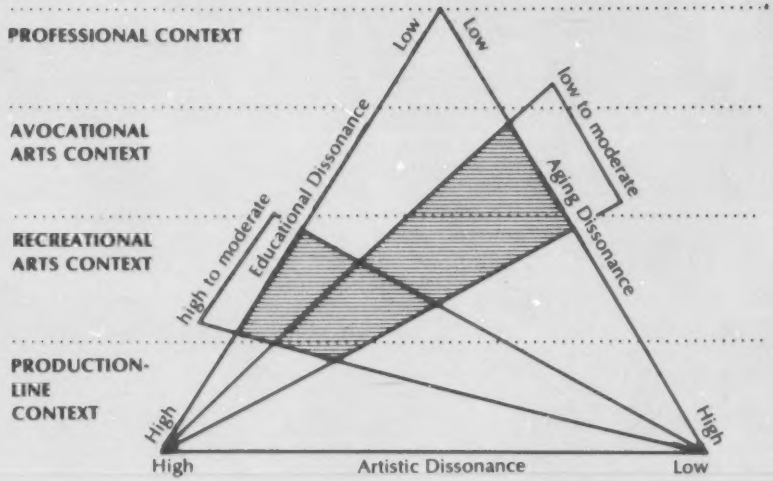


Figure II Context Preference of a Hypothetical Group

changes, or aging dissonance falling within the second highest quadrant of the aging continuum, and

3. unknown artistic background,

preferred context types should fall within the shaded area of Figure II. This range includes Avocational, Recreational and Production-Line contexts.

It is not by accident that these hypothetical characteristics follow demographic information about the elderly (with respect to education and health) in the 1970's. While complete information about the art educational participation of the American elderly is not available, it is known that the majority appear to prefer informal learning situations (16) like Recreational and Production-Line contexts. Jones described two learning types for elderly art students: *Fine arts* and *Craft-kit*. She characterized craft-kit students as generally less well-educated, expressing strong social objectives, directed toward gift-making (product oriented), moving less into areas of composition or perspective, less confident, more restrained by sex role, and less healthy than fine arts students (21, p. 184). If her fine arts and craft-kit students can be associated with Avocational and Recreational contexts in the cautiousness model (as seems possible), her findings can be associated with the source research used here. Thus, the cautiousness model may be of utility not only in serving as a point-of-departure for future investigation, but also as a basis for interrelating existing research.

Table I Overview of Field Sites

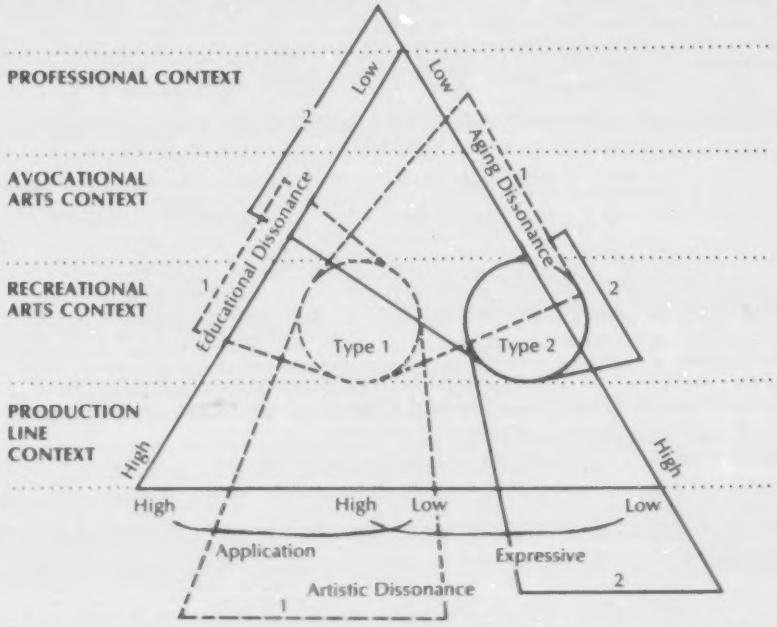
Duration	1/76- 9/76	3/76- 11/77	5/76- 9/76	7/14/76- 7/18/76	9/17/77- 11/5/77
Setting	Senior Center	Senior Center	Senior Centers and Community	Non-credit University (Senior Citizens)	Non-credit University (Younger Adults)
Content	Breadth	Breadth	Breadth	Depth	Breadth
Class Length	1-2 hrs.	1-2 hrs.	1-2 hrs.	4 hrs.	2 hrs.
Class frequency	Weekly	Weekly	Weekly	Daily	Weekly
Fee	None	None	None	Yes	Yes
Average # of Participants	15	20	25	8	12
Context Type	Recreational	Recreational	Recreational	Avocational	Avocational

Assessment

The field sites for assessment of the cautiousness model and adult art development stages are summarized in Table 1. All courses were conducted by the researcher to avoid results stemming from differing teaching styles, personalities, etc. Because *a priori* control was not deemed feasible with the dynamic character of participant characteristics and the necessity of shared control of course content, objectives and activities, activities were assessed through participant observations, questionnaires, photographs, and interviews. All classes were directed toward the goal of idiosyncratic expression, with focus on participant skills, standards, and sensitivities.

Overall, the results tended to support the cautiousness model as it has been outlined, with one difference. Two almost distinct sub-

Figure III Revised "Cautiousness Configuration" with Modified Conception of Artistic Dissonance in a Recreational Context



Type 1: Moderate Educational Dissonance, low to moderate Aging Dissonance, high to low application and high to moderate Artistic Dissonance.

Type 2: Moderate to very low Educational Dissonance, moderate to relatively high Aging Dissonance, and low to very low Artistic and expressive Dissonance.

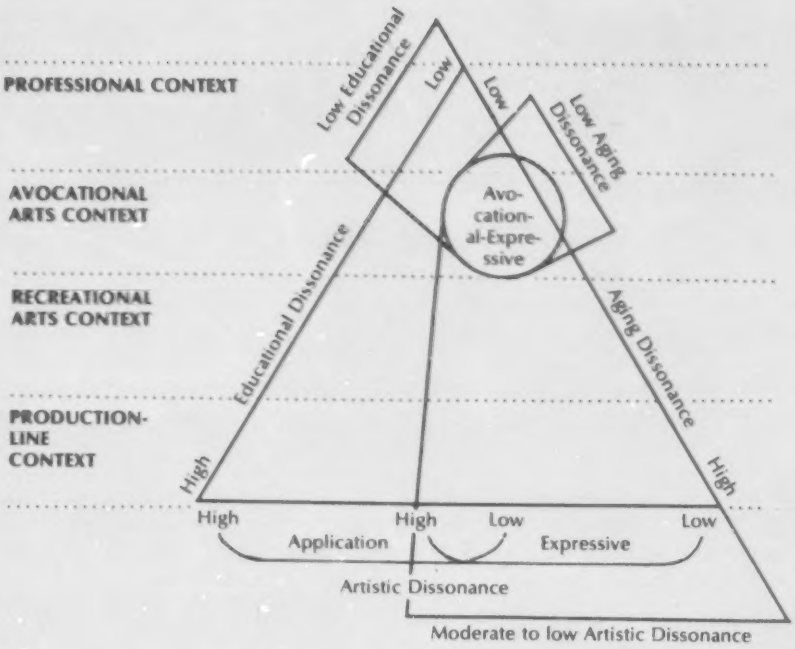


Figure IV Avocational-Expressive Arts within the Revised Cautiousness Model

groups were identified in recreational contexts for the elderly, as diagrammed in Figure III. Type I students manifested relatively high artistic dissonance in what they called "fine arts" media such as painting and drawing, but relatively low artistic dissonance in what they called "crafts," which, because they involve similar expressive potential, are called "application arts" here. Type II students attended in much smaller numbers, but were observed at all settings, and despite changing individual participants, persisted throughout the period of observation. Type II students manifested relatively low to moderate artistic dissonance, but were not only interested in the application arts activities but also were primarily interested in painting and drawing, herein called "expressive arts."

Application and Expressive Dissonance

The contrast between *application* oriented and *expression* oriented participants was so marked that the cautiousness model was revised, as shown in Figure IV. The Artistic Dissonance continuum was sub-

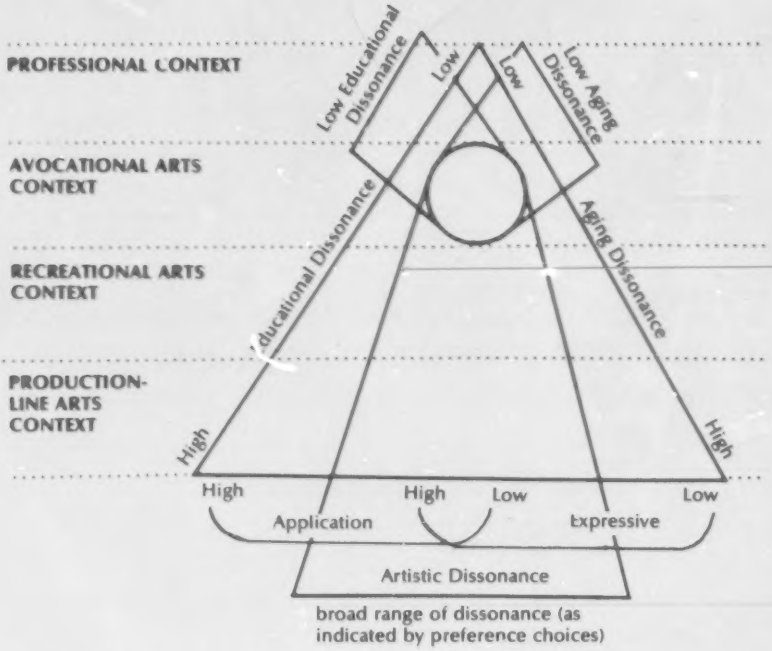


Figure V Theoretical Characterization of Avocational Class for Younger Adults

divided into two overlapping segments: application dissonance (extending from high to moderate artistic dissonance) and expressive dissonance (extending from moderate to low artistic dissonance). Whether these sub-continua were discrete or inter-related is uncertain, but because no individuals with low expressive dissonance and high application dissonance were observed in any setting, they have been combined here. While varying degrees of application and expressive dissonance were observed in avocational contexts (Figures IV and V), no distinct sub-groups evolved whose participants followed activities other than those of the group at large. While the evolution of such groups in an avocational context may be possible, its more formal nature and prior student commitment to course content may be restricting factors.

Group Characteristic Dynamics

While changes in educational and perhaps even aging dissonance can

be inferred but not demonstrated, striking changes in average group artistic dissonance were observed in recreational contexts. Questionnaires were administered to participants in two recreational contexts at the beginning of the programs, and five months later. During this relatively short time, a radical and possibly significant change in general attitudes about working in art was evidenced. At the beginning of their program, only 17.6 percent of participants at Site I indicated they enjoyed *working* in art, versus 67 percent five months later. At Site II, responses to this item moved from 33 percent to 100 percent.

This apparent change in group attitude was also reflected in the reasons given for attending arts sessions. Figure VI shows a distinct drop in response to the item *To make things to sell and give as gifts,* with increases for the items *For the fun of making things, To learn new things to do,* and *To teach others* were observed. The overall pattern suggests that participants found arts activities more personally gratifying and viewed it less as an external, alien *thing*.

In yet another questionnaire, most participants at Site I indicated they had no formal art training (78 percent). Most viewed their talents negatively, in keeping with the findings of Hoffman (19) and Jones (21). It seems that the majority of Recreational Aged Participants fall into the category of Inhibiting Expressive Dissonance. On the other hand, some recreational participants appear to be expressively inclined, and may be moving toward (or to be in) the Aesthetic Expressive Stage. Significant expressive and technical advances were evidenced by application-oriented participants (especially in clay) who continued to resist participating in expressive activities, indicating perhaps that adult art development may be medium-specific for those who take a restricted artistic viewpoint. With time, however, resistance to expressive activities was observed to diminish, perhaps indicating generally reduced artistic dissonance or increased teacher trust and acceptance.

Even within these limited contexts, the magnitude of group heterogeneity and individual change was pronounced, indicating that individualization remains an important if not critical aim of instruction.

IMPLICATIONS

Regression vs. Arrested Development

Wilson (39) has observed some aged persons who draw at *tadpole* levels. Many adults observed in the source investigation also evidenced *childlike* levels of art development. Since they were otherwise healthy, fully functioning persons, it is doubtful that their abilities were symptomatic of regression. Instead, arrested development because of restricted positive art experience is more likely.

Shared Control vs. A Priori Control

The autonomous nature of adult educational participation obviates *a*

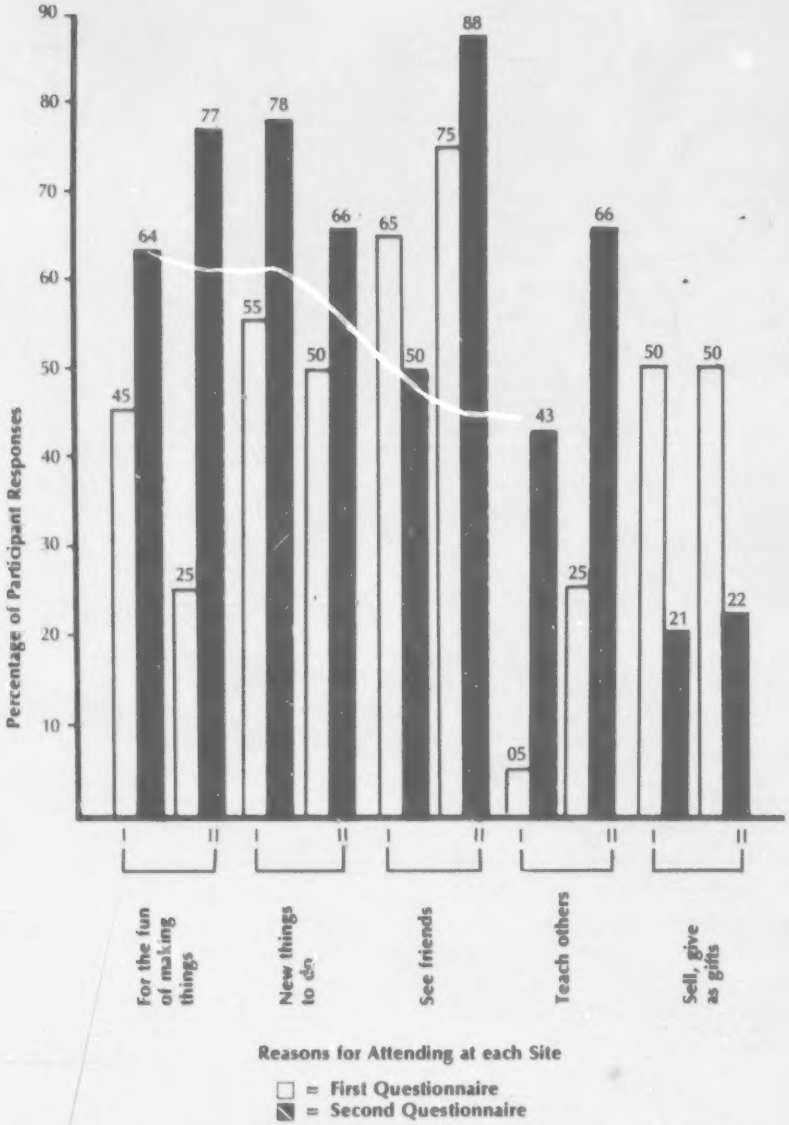


Figure VI Comparison of Reasons for Attending Art Classes on Questionnaires One and Two at Both Sites

priori control. Instead, shared control based on intensive communication regarding group objectives, activities, pacing, and evaluation is indicated. However, for participants with restricted art experience, autonomy of choice is also restricted by ignorance of options. So breadth exposure in a variety of art processes and media is suggested for beginners.

Idiosyncratic Expression and Aesthetic Openness

These goals appear to be appropriate for both application and expressive sub-groups, since similar levels of expressive potential are involved. Efforts to reach these goals can be grouped under the headings of skills, standards, and sensitivity. Older persons manifesting inhibiting artistic, aging, and educational dissonance have been observed to make striking progress towards these ends. While these goals do not appear to be unreasonable for most adult art students, they may seem inappropriate to adult art beginners. There is likely to be a disparity between the goals of students with inhibiting dissonance and goals of the instructor.

Dynamic Optimization

The process of adult art education can be conceptualized in terms of dynamic optimization (making the best of a changing situation). This process involves (1) a multivariate system (reflecting group heterogeneity) with (2) intangible and (3) observable or measurable factors that (4) interact and (5) constantly change. With (6) continued assessment and (7) intervention (instruction) that is (8) mutually controlled by the teacher and students through (9) communication and (10) cooperation, and which is often (11) cyclic in nature, adult art education seeks to promote (12) artistic growth as reflected by the goals of (13) aesthetic sensitivity and (14) idiosyncratic expression in (15) art production.

Creativity

Many studies of adult and aged creativity focus on first and second career artists, ignoring the vast majority of adults involved in art production. If the differences between Professional and other context types are as distinct as those observed between Avocational and Recreational settings, it would seem that generalizations based on atypical (professional) groups to most adults should be made only with the most extreme caution. Additional creativity research with groups more typical of general adult characteristics is suggested.

Context Types

The Professional, Avocational, Recreational and Production-Line Con-

texts outlined here represent successively higher levels of student caution, which can be partially offset by teacher-promoted structure. However this structure should be liberating rather than restricting. It is doubtful that extreme production-line approaches foster individual artistic growth. Instead, they may perpetuate arrested development and student dependence. These context types having been generally defined, research leading to more descriptive criteria for identifying context type (and related participant needs), would be helpful both to future research and in inter-relating existing studies.

SUMMARY

The potential for growth in adult art education is enormous, depending on instructional effectiveness. It seems clear that stereotypic distinctions between younger and older adults are inappropriate—especially in art. Distinctions between individual adult art students may be more appropriately made using an experiential rather than a chronological index. After critical awareness, art development depends more on positive experience than general maturation. So a broad range of levels of development can be expected from any given age after childhood.

Because of their extreme heterogeneity, any sweeping generalizations about adult art learners are suspect. This section has focused on factors that reflect ways adults tend to group themselves into more homogeneous sub-groups. The adult stages of art development and context types for art study presented here may provide a conceptual point-of-departure for continued investigation and enhanced art educational effectiveness.

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Reading 11

Aging and Creativity: A Report for the Task Force on Faculty Development, University of North Dakota

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Introduction

GENERAL: The charge to the *Task Force on Faculty Development* states that in the decade ahead (1979–89) . . . "it is likely that any broad-gauge faculty development effort at UND should be significantly concerned with the dynamics of aging and the problems of maintaining creativity in a fully matured, settled, and established faculty." This report has been prepared with the intent of providing some background for responding to that concern. It is comprised of premises selected from a variety of literature on aging and on creativity; and conclusions that suggest circumstances of aging and creativity that might exist at UND, now and in the future, that could receive further consideration from the Task Force in the development of its recommendations. The authors have prepared the report utilizing both research procedures and intuition, with the latter having been relied upon more extensively because of time constraints. The report, therefore, poses many more questions about aging and creativity than answers. This is probably most appropriate, considering the diversity and disparity of opinion revealed in the literature that was reviewed.

AGING: Within our contemporary society, aging is generally given a negative connotation, and most of us are ill-prepared to understand, appreciate, or accept the ultimate conclusion of the aging process, i.e. death, and the cessation of any ability to control our own environment. That has inhibited us from dealing more forthrightly with the realities of aging.

During the past decade, the aging of our population and the plight of aging persons has elicited increased public and governmental recognition of these issues and responses to them, e.g., establishment of the National Council on Aging and a counterpart bureau in HEW, recent legislation extending the mandatory retirement age, etc. However, most Americans still face aging—if they face it at all—with trepidation rather than with gracious anticipation.

While the foregoing generalizations appear valid, as such, it must be recognized that there are significant differences in the way in which individuals respond to aging, their attitudes, capabilities, and performance at various ages. Some of the following information deals with decrements in certain functional areas at certain ages. These should usually be considered statements of probabilities, rather than a sentence which no one can avoid. In fact, Aiken (1, p. 74) points out that "almost all of the characteristics that our society has come to associate with old age are now seen to be the results of physical and emotional stress."

The perception of middle and old age may have little to do with chronological age. Events may occur which usher in the realization that one has entered a new state. Middle age may be signaled by the advent

of the first grandchild; or, in the University, the attainment of a certain level of rank or tenure. Old age may be manifested by retirement or obvious changes in physical competence . . or as Moms Mabley once said . . . "You wake up one morning, and you got it!" The concept of aging is also based on the concensus of other people. (15)

CREATIVITY: Creativity is probably as generally misunderstood and misinterpreted by our contemporary society as aging. Jerome Kagan has noted that "Where previous centuries saw fit to apply this label with some caution and in single units, our generation exuberantly assigns its adjective form every day to hundreds of young people (12). The intellectual priests of earlier generations assigned the label after the proof was in; our contemporaries wish to predict it, as if creativity resembled life expectancy, rather than number of children, to which it bears a closer conceptual tie. . . . Let us be clear about the issues. Creativity refers to a product, and if made by a man, we give him the honor of the adjective. . . ." While the findings reported herein suggest a differential in the decline of creative power for both discipline areas and age groups, it should be emphasized again that individuals regularly defy those probabilities.

Although the products of creativity are essential to the recognition of its existence—just as drifting snow validates the presence of wind—creativity appears to have its basis in an intellectual process. The literature on creativity suggests that the creative process involves three essential phases: (1) a consideration or analysis of diverse information recalled from a very broad store of accumulated knowledge and experience, (2) an imaginative or intuitive connection which forms a new relationship with previously disparate elements; and (3) a testing and retesting of the new concept to establish its appropriateness and validity. There is considerable speculation, even mysticism, about what motivates certain individuals to engage this process while others do not. Accolades of talent and belief that you are born with it tend to place creativity in the realm of God-given powers that are unattainable except to those who have received the gift.

While most of those older individuals who are identified as having creative ability demonstrated the potential for creativity at an early age, there is little or no evidence as to whether the same potential may have existed in other individuals, only to be lost to neglect, conformity, or other environmental pressures. The importance of maintaining an environment that is conducive to continuing creativity is repeatedly emphasized, and should be of particular interest to the Task Force.

Those attributes that characterize and contribute to creativity, stated by J. Douglas Brown in his essay on "The Development of the Creative Teacher-Scholar," include an inquiring mind, the powers of analysis and accumulation, intuition, self-discipline, a tendency toward perfec-

tionism, a tendency toward introspection, and a tendency to resist external authority. The extent to which the University nurtures those attributes when they are present in faculty and encourages them when they are not, will be a measure of its commitment to creativity, as an essential ingredient of faculty development and maintenance.

FORMAT: An initial task in the preparation of this report was to define the age group that should be considered. It was decided, ultimately, that with the extension of the compulsory retirement age the group should be comprised of those between the ages 40 and 70.

Findings about the capacities of middle-aged and older individuals with an emphasis on the intelligence and creativity—since these attributes are assumed to be essential to scholarly productivity and teaching excellence—are reported at the outset.

These findings are followed by those dealing with personality and social factors, and a brief discussion of the meaning of work with respect to faculty.

Finally, we have reported our conclusions. Preparation of this report has engendered in us an awareness that the issues are not nearly as clear cut as they may appear to be, and that the possibility exists for multiple interactions between all of the factors presented.

Premises

There follow several sets of premises, categorized under the various aspects of aging and creativity that were identified in the introduction. These premises are comprised of propositions that are based on a combination of literature and personal observations.

PHYSICAL CHANGES: Although the effects of aging may be skewed by individually-held perceptions and attitudes, there are very real physical changes. Around the ages of 45–50 there is a decreased ability to handle stress, emotional or physical. People of this age can't bear extreme cold as well as they did. Breathing efficiency is lowered somewhat, and the heart must work harder to produce fewer results. (2) Forty-five to fifty-year olds suffer more psychosomatic gastrointestinal complaints. There are also changes in the central nervous system, which minimally affect perception and intelligence. Electroencephalograms show little difference between healthy young and old people, and simple reflex time remains the same from 20 to 80 years. However, it becomes harder to coordinate and monitor muscular activity, and reactions to complex stimuli become slower. As Ambron and Brodzinsky point out, such physical changes do not represent disabilities in our society where judgment and experiences are most important. Moreover, most of these physical changes are minor ones, and some conditions such as respiratory infections, peptic ulcers, and nearsightedness may decline in middle age. (19 pp. 424–43)

As age increases, more physical disabilities occur. There is a slowing down of the central nervous system, which hinders memory retrieval and learning and thereby affects confidence and contributes to rigidity. More processing time is required, and physical activity declines. However, in one study, changes in physiological variables were found to be more highly related to decreased activity level than to age itself. [Wessel and Van Huss, 1969, reported in (2)] The implication is that one may influence his own aging process. Kalish (13) agrees although he notes that we do not yet really know how to translate our knowledge of physical health into longer life.

INTELLECTUAL FUNCTIONING: Cross-sectional data have shown that IQ scores of middle-aged and older people are lower than those of young adults. For example, the standardization data of the Wechsler Adult Intelligence Scale show that the average *Performance* score peaks at around 22 years and then shows a quick decline while the *Verbal* average score reaches its height at around 30 years and then drops more gradually. (5) Fortunately, longitudinal studies have shown that this early decline in intelligence is largely an artifact of the cross-sectional methodology which does not take into account cohort differences in the education and life experiences of persons of different ages. Longitudinal studies often show opposite effects. For example, Kangas and Bradway (14, pp. 333–337) found that not only did Stanford Binet scores increase over a span of 38 years (age 4 to age 42) but that both verbal and performance scores of the WAIS increased from age 30 to 42.

Baltes and Schaie (3) speak of the notion of a general intellectual decline in age as a myth. They tested 500 subjects ranging in age from 21 to 70 with intelligence tests which reflected several dimensions of intelligence. Seven years later, they repeated the testing on the same individuals. When the data were analyzed in the conventional cross-sectional method there was a pattern of decline, but when the scores of each were compared with their own scores on the second test seven years later, there was a decrement in only one dimension, visuo-motor flexibility, which involves shifting from familiar to unfamiliar patterns in tasks requiring coordination between visual motor abilities. There was no decline in the other dimensions, and crystallized intelligence showed a systematic increase in scores even in people over 70. Crystallized intelligence reflects reasoning ability, the sum of particular relation-perceiving skills acquired in specific fields. It is said to be based on experience and is measured by conventional intelligence tests like the Stanford Binet and Wechsler. One must consider the possibility that elderly people who continue to participate in longitudinal studies are healthier and more alert than those who drop out. However, even if the population is not representative, the fact remains

that substantial decrements in intelligence are not a necessary adjunct to old age.

Horn and Cattell (10, pp. 210–219) have used cross-sectional methodology to study the effects of aging on both crystallized and fluid intelligence. Fluid ability refers to the ability to abstract. it is a general relation-perceiving capacity, independent of sensory content, and is reflected in the ability to perceive some underlying rule. It may be directed to any problem, operates in all fields, and is said to be largely innately determined. Fluid intelligence is measured by non-verbal tests such as Raven's Progressive Matrices. The subjects in this study ranged in age from 14 to 61. Horn and Cattell reported that fluid intelligence declines with age starting in the early 20's and that crystallized intelligence improves with age. However, as we have seen, cross-sectional data do not adequately reflect age changes. The finding that fluid intelligence declines with age is important since it seems reasonable to assume that fluid intelligence is necessary for creative responses, and creativity is one of the attributes necessary for optimal teaching and research productivitity.

However, Plemons, Willis, and Baltes (21, pp. 222–231) have found that fluid intelligence in elderly people (59 to 85 years) can be increased with appropriate training. They concluded that intellectual functioning in aging shows more plasticity than has been traditionally assumed.

The above studies indicate that there is no decline in intelligence in middle age except perhaps in fluid intelligence, and although there may be a mild decline in intelligence in the seventies, decrements in intellectual functioning are not nearly as large or as inevitable as was once believed. However, Horn and Donaldson (1976) mention that positive sampling bias and wishful thinking militate against any decrement hypothesis and that if one lives long enough, there are bound to be decrements in some areas of cognitive functioning. It is important for our project to note that well-educated individuals experience less if any decline. Blum and Jarvik (4) have concluded that continued mental activity throughout life preserves intelligence.

CREATIVITY: It is commonly believed that creativity is the province of young adults. In 1953, Lehman studied the ages at which outstanding works were produced and found that artists and scientists made fewer outstanding creative contributions as they aged. It may be that this decrease in outstanding work, which Lehman found, is related to decrements in fluid intelligence which, as has been shown, can be mitigated through appropriate training. However, the level of creative productivity over age remains high. Dennis (7) studied the total output regardless of quality of 738 subjects between the ages of 20 and 80 years who were engaged in scholarship, e.g. historians and philosophers; the sciences, e.g. mathematicians, geologists, and

chemists; and the arts, e.g. architects, musicians, and novelists. Dennis found that during the 20's productivity was generally less than in the 30's and that the decade of the 40's represented the most productive era for all areas. Although scholars' productivity remained the same in the 70's, scientists showed a significant decline in production during this decade. Nevertheless, in the decade of the 70's, scientists increased their preceding number of articles by 18%. The greatest decline was in the arts. Dennis reasoned that the differential decline in productivity between the areas was due to the contrasting ways in which the productivity was achieved. Scholars can use collaborators and assistants, are credited for amplifying previous views, and can utilize previously collected data. Scientists can use these procedures to a lesser degree. But they are not considered appropriate for the artists.

The number of octogenarians and even nonagenarians who continue significantly productive creative activity, e.g., Pablo Casals, Georgia O'Keefe, Pablo Picasso, *et al.*, would tend to contradict those data. However, one must recognize the infrequent incidence of genius which characterizes the previous examples, and accept the above probabilities as being more typical of most individuals. In fact, McLeish (16) categorizes the responses to the process of aging by potentially-creative older individuals, as follows: (1) the older adult to whom life always seems simply to have happened, or whom W. H. Auden may have written, "Was he free? Was he happy? The question is absurd. Had anything been wrong, we should certainly have heard"; (2) the older adult who is much more aware of his own identity and potential for creativity, than the first, but who has not realized his potential and feels that it is too late to do anything about it; (3) the older adult who had been consummately successful in his or her chosen field, but who has acquired a knowledge of the probability of declining creative power incurred by aging, and has become resigned to that probability and removed himself from creative activity; and (4) the older adult who has retained or regained his or her creative powers, confident in their existence and use, and who is characterized by a perpetual sense of quest for adventure, mystery, and beauty, by courage and by unexpectedness, i.e. productive non-conformity—an individual whom McLeish has chosen to call "the Ulyssean Adult," and elaborates upon as a unique model.

In his subsequent elaboration on the development and maintenance of the Ulyssean Adult, McLeish (16) cites the attempt by the participants in the Michigan State University sponsored Inter-disciplinary Symposia on Creativity, Anril 1957–July 1958, to define "creativity." Philosopher Erich Fromm is quoted as defining creativity as ". . . . the ability to see (or to be aware) and to respond." This statement was followed by a discussion of "the failure of the average person to see in

the first place," a comment on the general lack of perception, i.e. the ability to employ all of our senses in the accumulation and utilization of the vast store of diverse information, which is so essential to creativity.

There are repeated references in literature to "intuition," as an essential element of the creative process. J. Douglas Brown in Kagan (12) describes intuition as "a mysterious quality of subconscious association of ideas--the combination of ideas to form new ideas. It is, however, creation *from* and not *against*. He goes on to note that intuition can be inhibited by environmental factors, and that academic freedom, in the analysis, is the freedom to think intuitively about all possible answers to man's questions about the unknown or the unresolved."

Brown (12) is specifically concerned with "the development of a faculty of creative teacher-scholars." He addresses the issue of the "good teacher" (vs. the creative teacher-scholar) by relating the former to the "cycle of education in *conformity*, of learning what is already known," when good coaches are needed to assure the students' acquisition of the tools and techniques of learning. However, he strongly advocates that that cycle be closely followed by "education in *creativity*, of seeking to find out what is still to be discovered." It is his position that the faculty member who is personally engaged in the creativity process is best suited to accept responsibility for the "education in creativity" cycle. He acknowledges, however, that "a number of scholars of the [the art of] teaching are a valuable supporting cast in any university."

Throughout the literature there is constant assertion of the need to create and maintain an environment that is conducive to the acceptance, encouragement, and reward of creativity and its various elements. Some of the ingredients of such an environment are: a clearly-stated institutional commitment to its primacy; assurance of time for reflection and introspection; freedom from inhibiting influences, including academic and financial security; tolerance of nonconformity, and encouragement of self-discipline and perfectionism among the faculty. These would seem to be issues that any faculty development program would need to address if it is to have a genuine concern for creativity.

PERSONALITY: Empirical data on age-related differences in adult personality are rather scanty. In the area of personality, especially, the realization that each one of us is unique must be emphasized. Individual differences in personality development are evident throughout life and must not be minimized. Although people must all handle problems of changes in strength, stamina, and physical attractiveness as well as changes in family structure and work, most personality traits show no age trends. For example, Neugarten (18) in cross-sectional studies of individuals ranging in age from 40 to 65 found no age related

changes in social interaction or life satisfaction.

Woodruff and Birren (24) reported a study which revealed that people tend to believe that personality changes have taken place when in fact they have not. Personality test scores of 45-year-old individuals were compared with their personality test scores at age 20. There were no significant differences although the subjects thought their personalities had improved.

However, projective tests have revealed age-related differences between 40- and 60-year-olds in preferred modes of action and views of the nature of the world. Neugarten (18) reported that 40-year-old individuals feel confident that their energy level is high enough to enable them to take advantage of opportunities, and feel that boldness and risk-taking is rewarded. Older subjects believed that instead of rearranging a somewhat complex and dangerous world, a person must accommodate him or herself to the demands of that world. Sex differences were also found; men tended to become more affiliative and nurturant in the 50's, while women became more assertive.

Older subjects also appeared to become increasingly introspective. Since these changes have been found in different cultures (17), they may be basic developmental changes. However, an individual's self-image may be strongly affected by social stereotypes. As people age, they may accept the limitations promulgated by stereotypes and view themselves as weak or passive, characteristics which need not accompany aging.

Although the above studies are indicative of personality stability, conspicuous changes in lifestyle may follow the midlife crisis which occurs between 35 and 40 years when people realize that they may never be able to fulfil their dreams and ambitions. This realization may usher in a period of depression until the individual is able to revise his value system and again regains his integrity. (2) Some men make significant changes in occupation and life-style during this period, while others make fewer external changes. Everyone must deal with the knowledge of his mortality and the building of a new identity appropriate for middle age. Erikson sees this crisis as a turning point where a person may become productive and contribute to the culture in creative ways, or resort to excessive self-concern which results in stagnation. Mentions by local faculty of *post-doctoral depression* and of age 30 being more critical than 40, may suggest a somewhat different pattern for that group than for the overall stated above.

WORK: Bruce Dearing (6, p. 5) has defined one aspect of happiness as "full involvement in something worth doing." A large portion of basic life satisfaction is tied up in work. In one survey 80% of American men said they would continue working even if they inherited enough money to stop. (23) Work can contribute to one's feeling of self worth

and can offer a social context and a feeling of being necessary. Thus job satisfaction depends on factors other than salary, although salary is certainly related to life-style and status in the community, which are also necessary for contentment (15). Job satisfaction also depends on the degree of autonomy a worker has, e.g. the opportunity to make decisions and exercise one's own discretion. People need to work at jobs which are challenging, which foster self-respect, and which allow them to make unique contributions. Urban university professors demonstrated high rates of job satisfaction when 93% of them reported that they would choose similar work again. (13) Younger men (25–35) concentrated on job success, while men 45 and over placed more importance on family life and fellowship. Younger women may work but are more concerned with home and family than the job. When children leave home, women tend to become self-assertive and interested in new careers. (15)

Roberts (22) interviewed 37 professional people between the ages of 30 and 55 who had left successful jobs for a different life-style. Following are their reasons for changing careers mid-stream:

1. Conflict of personal values or principles with those of the employing organization;
2. Boredom with having "made it";
3. Little real autonomy; and
4. Feeling of being exploited in an over-structured, aggressive organization which provided no mechanisms for self-actualization.

It is obvious that productivity depends on job satisfaction, which depends upon the worker's perception of his or her job as allowing personal growth and conforming to the worker's value system. These considerations appear to outweigh more concrete factors such as salary and working conditions.

Conclusions

We have drawn the following conclusions from the aging and creativity literature reviewed (and our responses to it), within the context of the Task Force charge and the acknowledged need for a viable faculty development program. Once again, we would emphasize that some individual faculty will certainly defy the generalities and expressed probabilities contained in this report, and in these conclusions.

1. As an elite group, the faculty should possess a high level of creative potential and the ability to cope successfully with the aging process. However, it must be acknowledged that with the rapid expansion of faculties, during the past two decades, there exist individuals in the present faculty who do not possess these capabilities—a problem that requires a response. A concomitant concern is that every effort be made to assure that all new faculty, employed in the future, demonstrate a potential for creativity.

2. Aging is characterized, most generally, by a lessening ability to withstand stress—older persons see the world outside as particularly complex and hazardous; and the maintenance of creativity requires a secure yet unencumbering milieu. Obviously, these are interrelated factors. Therefore, the establishment and maintenance of a University environment that responds to those conditions or concerns is an absolute necessity to any viable faculty development program.
3. The University has the opportunity to influence the outcome of the *mid-life crisis* to the mutual advantage of the individual faculty and the institution in maintaining a delicate balance in the paradoxical situation of taking the pressure off and maintaining reinforcement contingencies.
4. The necessity for reflection (introspection) in both successful aging and creative productivity must be given attention. This is crucial in the present circumstances of increased specialization and the welter of undifferentiated information.
5. It is essential to the amelioration of adverse effects in aging and creativity that a system of institutional policies and administration be devised that recognizes and supports the pre-eminence and worth of faculty individuality and integrity, rather than stressing conformity for the convenience of the institution and its supporting services, which tend to become ends in themselves.
6. Circumstances presently existing in the University and requiring consideration in the development of any viable program include, among others: both physical and psychological environment factors, and commonly-held perceptions thereof; preconceptions about the community and institutional concensus on aging, creativity, success, etc.; publish-or-perish pressures that adversely affect the quality of creative activity and research; teaching overloads; and service overloads, both community and institutional.

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Reading 12

Dabblers in Art: An Ethnography of Adult School Art Classes

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The search for beauty, whether it be conscious or unconscious, is universal in the human experience

> In all societies the aesthetic impulse finds expression in terms of the standards of beauty laid down in the traditions of the people. Where art is close to life, the technical virtuosity of the artists will be lavished on objects of everyday use . . . It is the desire for beauty that finds fulfillment in the application of technical skill through sanctioned form. (1, p. 266)

In primitive society the artist was an integral part of the community. There was no separation between the artisan and his products from the everyday life of the people, no divorce of the artist from the public, no man on the street who felt that art was surrounded by an esoteric mystery. In some cultures the desire and ability of everyone to express himself aesthetically was assumed. In others, the artist enjoyed a high reputation because he met a specific social and artistic need in his tribe.

In the Orient, art was closely associated with religion, serving as a vehicle for expressing the otherwise inexpressible. The artist worked within a tradition, and the product became an object for meditation. On another level, objects of everyday use were created with great attention to aesthetic form. The relationship between art or craft was assumed to be a natural part of the life of everyone, especially the educated person.

Art in western culture has come to have a connotation of elitism and mystery. The great artists of the western tradition are looked up to sometimes as models but more often as symbols of the unattainable. Folk art, until more recently, has been given a definitely inferior status.

In recent years in America there has developed an increased interest in art and craft activities. Reasons that might be given for this phenomenon include increased leisure time for some people, unemployment for others, and the golden years stretching ahead for yet other adults. Other more general reasons might be the resurgence of pride in working with the hands which has come about as our society faces the consequences of a gross dependence upon technology; or even the wish to find oneself; or, more basic yet, a purely instinctual impulse to create.

In a recent study (2) it was found that the average "blue collar" working person believes that "art is necessary to the enjoyment, fulfillment and pleasure of living." The study revealed that the "man and woman on the street" in our contemporary society "like art, enjoy it, feel it worthwhile, know much more than we give them credit for . . . and that most of them dabble in it themselves as Sunday painters or as collectors."

Purpose of the Study

The purpose of this ethnography was to study the adult art students in a public adult school setting, who they were, their education level, kinds of art classes previously taken, and the reasons why the particular art medium was being studied. The study was carried out by means of a census, observations, a questionnaire, and informal interviews.

The art department in the Berkeley Adult School prior to the passage of Proposition 13 offered quite a complete program of studies in art and crafts for a very reasonable fee which allowed the student to enroll in as many courses as desired. Since the passage of Proposition 13, costs are up, fewer classes are offered, and fewer students are enrolled.

Students who were enrolled in eight classes, each with an average of 14 students, were subjects in this study. The types of classes included: two watercolor, a drawing class, painting workshop, silk-screen printing, art appreciation, non-loom weaving and hand-built pottery classes. Two classes were held in the evening; the rest met in the daytime.

Data: Summary and Discussion

CENSUS: A census was taken using the class enrollment cards. There were one hundred eighteen students: ninety-four women and twenty-four men. Four students were minors, and thirteen were retired people. The age range was from eighteen to eighty-one.

Most of the students indicated on the enrollment card the number of years of schooling they had had. Of a total of 111 who did, the largest group (N = 37) was composed of students who had had more than sixteen years of schooling, that is more than a college baccalaureate degree. This group made up almost one-third of the total. The next largest group (N = 20) was made up of those who had had sixteen years of schooling, equivalent to a bachelor's degree. Two students had a junior high school education, four had finished eleventh grade, and ten had graduated from high school. A total of twenty-eight had had from one to three years of college. The median lies slightly above the fifteenth year of schooling.

Table 1 Educational Level of Student

Years of Education	7	8	11	12	13	14	15	16	more
Number of Students	1	1	4	10	7	10	11	20	37

It would be interesting to know whether this rather high average level of schooling is duplicated in other departments at the adult school, such as the language, business, or fashion arts departments, or

to compare this group of students with adult art students in another city. My assumption is that adult students who study art do have a higher level of schooling than students in some other areas. Aside from that, it is possible that educated but unemployed people (whether by choice or circumstance) study art because they have the time. Retired people may study art because they are now able to learn something they have always wanted to learn.

OBSERVATION: On the basis of observation, it was possible to determine the types of people who were art students at the adult school. In the daytime classes, the larger number of students were made up of people from other countries, middle-aged housewives, and retired women and men. There were fewer day students who were young and unemployed, both men and women.

The evening group was made up largely of younger professional and working people of both sexes, as well as middle-aged professionals and working people. Fewer people in the evening classes were students, young mothers, or students enrolled in the high school diploma courses and taking the art classes for credit. Retired people did not come to the evening classes.

Table 2 Types of People Who Are Art Students at the Adult School

Group I	Students Enrolled in High School Diploma Program.
Minors	Art Students Taking Time Off from College
Group II	Retired
Women	Middle-Aged Housewives
	Middle-Aged Professionals (Night School)
	Younger Professionals
	Younger Working People
	Young Mothers
	Young Women Who are Unemployed
	Women from Other States, Countries
Group III	Young Men Who are Unemployed
Men	Working Men (Night School)
	Older Working Men (Night School)
	Retired
	Students
	Men from Other States, Countries

Data about specific professions and occupations and skills were not formally gathered during this study.

However, after the study was completed, this kind of information was obtained from two evening classes and will be included here. Evening students' occupations fell into the following categories: art-related careers, such as costumer in a repertory theater, flower designer, woodcarver, potter, graphic designer; education—elementary school teacher; business—meatmarket salesman, exterminator, travel

Table 3 Kinds of Art Courses Previously Taken

	Water Color	Acrylic Collage	Non Loom	Clay	Museum	Silk Screen	Drawing	Water Color	TOTAL
None	1	1	5		2	4	1		14
Junior High	1						2		4
High School	1	1				1		5	8
Drawing	7	6	3	3	1	5		6	31
Design	3	2						2	7
Painting	10	5	1	2	1	6		5	30
Silk Screen Printing		2		1	1	1	1 1		1 6
Clay	5		4	9	1	2		2	23
Architecture	1	1							2
Crafts	1								1
Wood	1								1
Calligraphy	2		2	1			2		7
Jewellery		1	1	3					5
Weaving		1	2					1	4
Stitchery		2	9			1			12
History		1		1			1	1	4
Photography			3			1			4
Sculpture						1		2	4

agent, secretary; health profession—nursing, vocational rehabilitation, holistic health; hatha yoga teacher, and unemployed persons.

Much more research could be done in this area. However, it probably can be said that people who were in art-related fields continue to want to learn new skills. Those in nonart areas were nurturing what they feel is a latent skill. For others, the Adult School was a place where they could begin studying art at very little cost.

QUESTIONNAIRE: Results from two items on an informal questionnaire given during the first meeting of the classes will be reported here.

Kinds of Art Courses Previously Taken: More students had previously taken classes in drawing, painting, and ceramics. A few had had no courses in art since they were in junior high school. Students in the drawing class had had fewer classes in art than students in other courses, except for those in the art appreciation class. Many of the students in the ceramics class indicated that they had already had a class in the medium, and some were there simply to be able to use the kiln. Most students had had previous experience in other arts areas.

Student Expectations of the Class: Reasons why students wanted to take an art class seemed to be divided into two areas: (1) artistic motivations, which included the desire to learn more about art skills and techniques, to understand how a work is composed, to express themselves creatively and as a result to appreciate artwork more fully; and (2) personal and social motivations, which included improving self-awareness, satisfying individual needs for creating, working with other people, learning through a structured class situation, and attending art exhibits with a group.

Table 4 Why Study Art at the Adult School?

ARTISTIC MOTIVATION		PERSONAL AND SOCIAL MOTIVATION
Learn Skills	**Learn Composition**	**Self Awareness**
like the medium	learn design	expand knowledge
brush techniques	make paintings that work	and awareness
basic skills	color/form	**Individual Need**
process of design	integrate the medium	feel confident
know materials		make my own pleasure
Creative Expression	**Appreciation**	use hands
use hands	hang own work	gain self confidence
express self	understand techniques	to see if I have ability
be an artist	how to look	
recover creative urge	historical background	**Social Need**
feel confidence	what to look for	work with people
make useful things		structured class
		learn from others
		field trips

Those students who were more interested in artistic motivation, though also coming for personal and social reasons, may have had these latter needs satisfied through other areas of their lives, such as their work. In class, however, they focused on what it meant to make good art. One might say that they were the more serious students. Those students who were perhaps more concerned with personal and social needs may have been less seriously tied to the idea of making art—they wanted to try something new. They did have needs, one of the most important of which was the need to mix with other people. Evening school students who were employed more often listed improving skills as the main reason for taking the class. For most of the students, however, there was a definite social advantage in attending class, which ranged from learning from others to making new friends.

In summary, most students had already taken art classes. Those few who had not were interested in exploring their abilities in this direction. Those who had were interested in gaining competency in their chosen art form, or adding a new skill to their repertoire. A few were intent on learning basic skills so that they could continue their studies in college classes, while a very small number either were showing their work or had that as their goal.

INTERVIEWS: Because of the nature of an art class, much of the information about adult art students could be transmitted through informal interviews, for, over a period of time, teacher and students became well acquainted. Interviews revealed a great deal of information about the students, their way of life, reasons for attending an art class, and the values they placed on art experience.

Following are brief vignettes of selected students in the classes:

Bob was in the painting workshop. He looked younger than he really was. According to another student, he did not work because his father had left him quite a bit of money. He was a graduate of the University of California Art Department, and was also a physical therapist. He considered himself a good artist and knowledgeable about art. He worked on two very small collages the entire semester.

Dick was a retired gentleman who had been around a long time and played the role of class critic. He worked in collage and two-dimensional constructions, and was a hard-working member of the Oakland Art Association. He considered himself a semi-professional artist.

Vi was an older, middle-aged woman in the non-loom weaving class. She took about seven classes during the same semester at the adult school, so the school fulfilled a social need for her. She had been trained as a nurse and was one of the first airline stewardesses at a time when they were required to be R.N.'s. She was very cheerful and helpful. Picture a "peroxide" blonde with black false eyelashes—that was Vi. She later took another class in beginning drawing from me.

Carol was a young woman not long out of art school. She was unemployed, and because she felt she had few employable skills was frightened of the idea of working an eight-hour day. Carol took three art classes from me that semester. She was a very fine artist and said that she felt she had unlimited powers to create. Later she had a baby and became interested in nutrition.

Levannah was a ceramics student. She was also a student at Antioch-West, where her undergraduate major was witchcraft. She was making clay objects which would later be used in a kind of celebration connected with her studies in witchcraft. Levannah made her living selling beads on the "Avenue."

Anne was another ceramics student. A senior citizen, she was very attractive, and made ceramic pieces which she described as "hairy-chested!" Another of her hobbies was shell collecting, which she did using snorkling gear, "until the water got too cold."

Sylvia was another senior citizen. She was 81 years old, and in the art appreciation class. Romania, England, and the East Coast were places in her past. Her husband was in a nursing home, and Sylvia became involved in protests against the condition of nursing homes in the area. This began to take a great deal of her time. She had taken many art classes at the adult school and in the local community colleges, a true "professional" adult school student. Sylvia had a great deal of energy and loved going to the museums. She kept up with everyone in the class.

Lilly was my oldest student at age 84. She made miniature collages of magazine papers of many colors and textures, which she cut out and applied with *Glue Stick*. She said she needed my help in critiquing her sketches and collages. Lilly's subject matter was her environment—she made drawings at the bus stop, of the marina, the orchestra, and so on. Her compositions were little jewels.

Robyn was in the silk screen class. She was a young mother who taught French in adult schools in the area. She worked slowly, needed much reminding and reassurance about her work. She enjoyed sharing information about her life, and was not reluctant to share the experiences related to her therapy.

Elizabeth, another silk-screen student, was over 65. She had been a woodcut artist until her arthritis got too bad. Elizabeth agonized over registering the many colors on her prints, which were made from sketches she had done over many years in many places. Once she learned the stencil techniques, it was simply a matter of conferring on the procedures. She had a lot of respect for me, and recommended me to a good friend of hers, who then came and worked in the class.

India was a student in the painting workshop. She spent the time making small black and white collages which were very subtle. She was very regular in attendance. She had been a student in the art department at Harvard, but dropped out because she had not been attending classes or finishing projects. She was at the adult school as a kind of self-discipline and was planning on returning to Harvard soon. India was about twenty years old, a tall person with a very quiet demeanor.

These were but a few of the adult school art students; each one had his or her uniqueness in personality and history. They represented a wide age range and came from many different kinds of backgrounds. They tended to be rather well-educated whether employed or unemployed.

Some students had an extensive background in art, while others were rank beginners. Some young people seemed to make the adult school their cultural scene for a while before moving on to something else. Others, more settled, or those who were retired, made it a more permenent part of their lives. The beginners, sometimes dubious about their ability, sometimes not, came to learn new schools that could be bought cheaply. Some came, in addition, for a change in the daily routine and to be in a social setting.

For some daytime students, the adult school was a place where they spent a great deal of time, trying many different classes, art and otherwise. It provided a place where constructive work could take place in company with others and where life could be structured around something they valued—art.

Summary

The purpose of this study was to find out who was the adult art student in the public school setting. What was his or her educational level? What was the student's art background, and what were the expectations of an art class? Information was gathered by means of a census, observation, a questionnaire, and informal interviews with selected students.

Daytime art students tended to be either unemployed or retired. There were more women than men. Many of the women were housewives, but there were also unemployed younger men and women from foreign countries. More of the daytime men students were retired, but a few were unemployed.

Evening students tended to be younger, employed people who were searching for new skills to extend their enjoyment of life. Many were already in art-related careers, but others were in the service professions and other fields of work.

Generally speaking, the educational level of all adult art students was high. Whether working or retired, they may have been people who had some idea of the importance of art in life, and were spending some time satisfying their wish for self-expression through art.

Twelve per cent of the students reported that they had no art background. Students who had taken art courses reported that they had had drawing, painting, or ceramics classes, while fewer had taken crafts classes, printmaking or sculpture. They tended to choose a medium and stay with it, or go into an area which required more

specialized skills, such as painting or silk-screen printing. Beginners tended to select the drawing class. Students who selected art appreciation had had fewer classes in studio art and wanted to know how to look at art, as well as have a group experience.

Art motivation included goals related to skills, techniques, and composition, as well as expressive and appreciative goals. In addition, many students hoped to expand their self-awareness and expected to fill individual and social goals.

As members of the adult school culture, some students took art classes to achieve skill and confidence in art techniques in order to move on to other schools or colleges, or to other areas of interest. Older and retired students made the school and its art classes a more permanent part of their lives, returning sometimes year after year to the same classes. For them, it was a place where not only could they draw, paint, or create prints, but also a place which helped structure their lives and which provided them with a social outlet.

In summary, whether the adult art student was a more transient or a more permanent part of the adult school culture, he or she was someone who had, on the average, a rather high level of education and had studied some art already. The adult art student had had life experiences which may have included work. In any case, the student was intrinsically motivated to study art and had, or was developing, a philosophy of life regarding self, other, and the world.

Implications

Interest in studying art indicates that adult arts students believe that art is necessary to the enjoyment, fulfillment, and pleasure of living, and that they have the ability to learn the necessary skills. In order to enable them to achieve these goals to some extent at least requires a broad vision of what art is on the part of the art teacher so that the needs of this diverse group may be met.

Universal artistic traditions believe that everyone is capable of expression through artistic means. Art is integral to life. Art is a natural part of everyone's life, and is not only for the elite or those uniquely endowed with a special talent.

Art is also a basic form of expression for making, selecting, and arranging the visual environment. Crafts have a place in creative expression.

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Reading 13

The Effects of Combined Art Teaching Approaches on the Development of Aesthetic Sensitivity Among Selected Elderly Adults

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While research in the field of gerontology has developed exponentially in recent years, there still exists a void in the area of art education for the elderly. Some research data have been derived from surveys, but little experimental research has been conducted. Leading gerontologists, such as Irving Webber, have called attention to the relatively small amount of research undertaken concerning issues of education for the aging. Webber (21) submitted the following:

> The very limited successes achieved thus far in educating the aged appear to show that good intentions and energetic efforts in the absence of exact knowledge are not enough. As we learn more, and as we translate our knowledge into intelligent action, we can confidently predict that the number of educable aged will become larger and that education will play a more impressive and useful part in the lives of the elderly. (25, p. 24)

Nathan W. Shock (21), gerontologist, recommended that more emphasis be placed on development of creative talents and the broadening of cultural interests to fulfill the need for self-motivating activities in later life. Citing the increase in leisure time inherent in retirement, gerontologist Wilma Donahue (9), in support of Shock's recommendation, posited the need for more programs of liberal education with outlets for self-expression in the fine arts.

If we, as art educators, subscribe to the concept of life-long education for all, then increased attention must be given to the art education needs of the elderly. A population growth projection by the U.S. Census Bureau indicates that approximately two out of every ten Americans will be 65 years or older by the year 1995 (2). This projection reinforces the necessity for more research to define the most effective art education programs for the fastest growing segment of the population, the elderly.

The results of several informational and attitudinal studies support the contention that the elderly are interested in obtaining quality art education (14). Only two experimental studies, however, have investigated the effectiveness of art education curricula for the elderly. (8; 20)

Alice M. V. B. Dawson, (8) in her doctoral research, compared the quality of elderly adults' art products to achievement on art judgment tests and compared the responses of older adults and college age groups on a personality scale after each group had received instruction in oil painting. Her findings indicate that elderly adults can acquire proficiency in studio art skills and derive a satisfaction from such learning.

William H. Sanders, (20) in a dissertation research project, investigated attitudinal changes among a group of elderly subjects toward art and artists after they had experienced a course in graphic arts. The research results indicated that the experience in graphic expression

introduced to the elderly adults in the study effected only a negligible attitude change toward art and the self. A positive change was indicated, however, in attitudes about artists; an improvement in the development of personal graphic expression was also evidenced.

The findings of experimental research studies (8; 20) and interest/attitude surveys (14; 1) on art education for the elderly adults indicate the need for the development of effective curricula and pedagogical considerations for that age group. The curricula combinations which were investigated in this study were based on a curriculum triad recommended by Elliot Eisner, (10) who proposed that art education curriculum be built around three major lines of focus, i.e., the productive, critical-appreciative, and the historical aspects of the visual arts.

Harry S. Broudy (3) advocated the curriculum combination of art production, art criticism, and art history for the teaching of aesthetic education. He contended that students can improve their critical aesthetic judgment through guided experience, i.e., through instruction. The development of aesthetic sensitivity of elderly adults through instruction in aesthetic education was a major area of investigation in this study. The findings of Irvin L. Child's research (6) support the position that aesthetic sensitivity can be improved through instruction.

In the study reported here (12), eight combinations of art education components and teaching approaches were compared in an attempt to determine effective arts curricula and pedagogy for older learners. Specifically, the study introduced to selected adults (60 years of age and older) curricula combining three components of art education: productive, historical, and critical-appreciative. These three components were combined to produce eight teaching approaches which were analyzed individually and collectively to determine the effect each approach or combination of approaches would have on the development of critical judgment and on the aesthetic quality of the art products. Each art curriculum component had two distinct emphases which served as a means of comparison: production, perceptive-cognitive emphasis by affective-intuitive emphasis; art history, audio-visual emphasis by direct experience emphasis on the study of works of art; and critical-appreciative instruction, product emphasis by process emphasis.

The perceptive-cognitive and affective-intuitive instructional approaches to production were investigated by Frank M. Tippetts (23) in his doctoral research. He developed, for comparative purposes in his study, these two distinct approaches for teaching the application of color theory in watercolor classes to ninth grade art students from different socio-economic backgrounds. He found that students from eligible status schools (lower socio-economic criteria) who received the perceptive-cognitive instructional treatment achieved an improved

ability to use color in a watercolor sketch at the .05 level of significance. One of the objectives of the investigation reported here was to extend Tippett's research on production instructional methods.

In an analysis of aesthetic education teaching methods, Francis T. Villemain (24) advocated comparisons of the "cognitive" and "affective" approaches:

> The affective-cognitive distinction may be defended on the grounds that it establishes categories of methods, means and ends that require differing treatments of kinds of attention in the educational situation. (24, p. 27)

The art history component investigated in this study, comparing an instructional approach emphasizing the study of actual objects of art to another emphasizing learning through the aid of audio-visual presentations, was influenced by a comparative analysis of the two approaches written by Jerome J. Hausman. (13) Regarding the audio-visual instruction approach, Hausman wrote:

> The projected image allows for a wide range of discussion and insights about an object as part of history. Interesting and valuable points can be realized with regard to factors of iconography and style. (13, p. 2)

Manfred L. Keiler (17) maintained that the core of a historical-appreciative instructional approach could be built around slides, filmstrips, films, and art reproductions. While acknowledging the merits of an audio-visual approach to teaching the history and appreciation of art, Hausman (13) pointed out the limitations of an image on the screen, i.e., slides could only hope to impart to the viewer a limited perception of the three-dimensional totality of an art object. He affirmed that slides and reproductions should only be seen as visual notes to serve as instruments for a potentially more meaningful transaction. Evan Kern (18) and Jackson L. Ice (15) supported the position that the direct experience and interaction of students with "original" works of art was essential for developing aesthetic sensitivity.

The critical-appreciative instructional component in this study compared two experimental approaches—one emphasizing the resultant art product and another focusing the critical-appreciative emphasis on the process in the creation of a work of art. Irving Kaufman (16) recommended a critical-appreciative curriculum and instructional approach that considers the person, the process, the product, and the relationships of each to the other in order to facilitate aesthetic experiences. He posited that any choice between creative expression and appreciation seemed arbitrary and false. Robert C. Burkhart (4) advocated further research on product and process emphases of students involved in problem-solving in art. His research findings indicated that people who used deliberate approaches to art problem-solving tended

to be very product-oriented as opposed to the process orientation of people who used spontaneous problem solving approaches. Burkhart advocated the cultivation by students of a spontaneous strategy.

This study sought to examine the following: (a) the development of critical aesthetic judgment by elderly subjects as measured by the Taylor-Helmstadter Pair Comparison Test (T-HPCT) (Taylor, (22)); (b) the development of the overall aesthetic quality of art products, as rated by expert judges employing a modified Overall Aesthetic Quality Rating Scale (Cramer, (7)); and (c) any trends or changes in the overall aesthetic quality of art products over the eight successive treatment sessions (as measured by a trend analysis comparing the mean judgments of products from the second, fifth, and seventh instructional sessions).

Method

SUBJECTS: The sample was comprised of 88 retired adults, age 60 and older. Fifty-six subjects were female, and 32 were male. The 70 subjects in the experimental groups were members of a metropolitan senior citizen association who had enrolled in watercolor classes through the senior education program of a community college. These subjects were randomly assigned to the eight separate combinations of experimental variables. Eighteen subjects who were not enrolled in the watercolor classes were randomly selected from the remaining members of the same senior citizen organization to serve as the comparison/control group. Except for the watercolor classes of the study, the control group was involved in the same senior center recreation programs as the other members of the association. They did not receive any experimental treatments. They were administered the T-HPCT as a means of comparing the critical aesthetic judgment between the control group and the treatment groups.

The treatment groups were divided into eight watercolor classes of approximately nine persons each. Experimental treatments were randomly assigned (see Figure I). The study was conducted at six different locations in retirement institutions and recreation centers. Six instructors, all experienced university and college art instructors, received a two week, pre-investigation training in the specific combination and emphasis of the treatment series they were assigned to teach. Each instructor taught at a different senior center.

TREATMENTS: Three major curriculum components were investigated; art production, history, and critical-appreciative. Each of these components was divided into two emphases: production, A-1 perceptive-cognitive emphasis by A-2 affective-intuitive emphasis; art history, B-1 audio visual emphasis by B-2 direct experience emphasis; critical-appreciative, C-1 product emphasis by C-2 process emphasis. Each treatment group was then assigned to a separate combination of

emphases from the three major curriculum components as represented in Figure I. Each combination of emphases, one emphasis from each of the three components (art production, history, and critical-appreciative), was presented as an integrated treatment approach. Therefore there were eight separate integrated treatment approaches represented in this study.

Each of the emphases within each of the three major experimental components is discussed below:

Productive, A-1 X A-2. Treatment groups A-1 (1, 2, 3, and 4) received instruction in the production component of the watercolor course with a perceptive-cognitive emphasis. A-2 treatment groups 5, 6, 7, and 8 received instruction in the production component with an affective-intuitive emphasis.

The perceptive-cognitive approach to watercolor production (A-1 treatment groups) emphasized cognitive information and processes in a step-by-step analysis, evaluation, and application of the principles and techniques of watercolor and design theory. (23) The watercolor techniques and approaches were taught in a linear, sequential format. Experimental approaches to watercolor, which were not covered in the perceptive-cognitive instruction, were not encouraged.

The A-2 treatment groups (5 through 8) received an affective-intuitive approach to studio productive methods in watercolor that emphasized the emotional and associational influences of music and color symbolism. The art experiences for these groups were designed to stimulate mental imagery on the part of the individual for the purpose of influencing his or her use of watercolor in graphic expression. (23) The subjects in the A-2 production treatment series were encouraged to respond to various visual stimuli and also to the rhythm and mood of the music played during the sessions.

Art History Component, B-1 X B-2. The art history component compared the alternate emphasis of an audio-visual method of studying art works (B-1, groups 1, 3, 5 and 7) and an approach stressing a direct experiencing of the art work itself (B-2, groups 2, 4, 6 and 8). Treatment series B-1 involved instruction in art history through audio-visual aids, i.e., movies, slide-lecture, slide-tape, and filmstrips. The study of art objects was limited to the two-dimensional image on the screen. The B-2 treatment series emphasized direct interaction and experience with actual objects of art. (13) These treatment sessions included a museum tour and studies of works of art in critiques at the instructional site. The aesthetic experience that occurs between the person and the art object was emphasized. Subjects were introduced to the sensuous, representational, and ideational qualities of aesthetic objects.

Critical-Appreciative Component, C-1 X C-2. The critical-appreciative component of the watercolor treatment series compared a process

emphasis (C-1, groups, 1, 2, 5 and 6) to a product emphasis (C-2, groups 3, 4, 7 and 8). The art criticism instructional approach in treatment series C-1 stressed the importance of the processes of studio production and the developments in art history, while de-emphasizing the resultant products. The C-2 treatment series emphasized the importance of actual works of art rather than the process involved in creating the art. This emphasis included masterpieces and other professional art products as well as the work created by the subjects in the C-2 productive component (see summary, Figure I).

INSTRUMENTATION: *Taylor-Helmstadter Pair Comparison Test (T-HPCT).* The Taylor-Helmstadter Pair Comparison Test (22) was designed to determine the correlation between the critical aesthetic judgments of the subjects and those of art experts on the aesthetic quality of paintings, sculpture, furniture, and other designed items. This test, consisting of 38 pairs of slides, was administered to both experimental and control groups as a post test after the eight trial sessions. The subjects indicated their preference choice on a machine scores answer sheet as they viewed the pairs of slides projected on a screen from two projectors.

The T-HPCT has been administered to various age groups ranging from preschool children to adult populations. The research literature reports test-retest reliability coefficients and internal consistency reliability coefficients for the younger aged groups, but none has been reported for adult groups. (22) A split-half reliability coefficient was computed for the test instrument (T-HPCT) used with the elderly subjects in this research. The reliability coefficient was .86.

Overall Aesthetic Quality Rating Scale. The Overall Aesthetic Quality Rating Scale (OAQRS) was used to determine the aesthetic quality of art products produced during instructional sessions. The rating scale used in scoring the overall aesthetic quality of art products (7) was a five point scale (low-1, to excellent-5) based on the following criteria: color, line, space, creativeness, mood, and overall aesthetic quality.

Products were selected from the second, fifth, and seventh sessions for ratings. These sessions were selected to represent the degree of improvement during the eight trial sessions. Thirty art products (two sets of 15 watercolor paintings) randomly selected from the total art products (240) served as the training vehicle for the five-member judging team. The judges were experienced university and college art faculty members. They received training on the use of the OAQRS prior to the conduct of the experiment.

The inter-rater reliability values for the OAQRS ranged between a low of .67 to a high of .92 with a median value of .79. The range and median values for inter-rater reliability were acceptable for detecting treatment effects.

2 × 2 × 2 Factorial Design With Control Group

	A_1		A_2		
	B_1	B_2	B_1	B_2	
C_1	Group 1 (A_1 B_1 C_1) n = 8	Group 2 (A_1 B_2 C_1) n = 8	Group 5 (A_2 B_1 C_1) n = 8	Group 5 (A_2 B_2 C_1) n = 8	Control
C_2	Group 3 (A_1 B_1 C_2) n = 8	Group 4 (A_1 B_2 C_2) n = 8	Group 7 (A_2 B_1 C_2) n = 10	Group 8 (A_2 B_2 C_2) n = 12	Group 9 no treatment n = 18

Factors

A. Production: A_1 = Perceptive-Cognitive, A_2 = Affective-Intuitive
B. Art History: B_1 = Audio-Visual Emphasis, B_2 = Direct Experience Emphasis
C. Critical Appreciation: C_1 = Process Emphasis, C_2 = Product Emphasis

Treatment Combinations of Experimental Series

Group 1 A-1 Perceptive-Cognitive Production, B-1 Art History (audiovisual emphasis), C-1 Critical-Appreciative (process emphasis)
Group 2 A-1 Perceptive-Cognitive Production, B-2 Art History (direct experience emphasis), C-1 Critical Appreciative (process emphasis)
Group 3 A-1 Perceptive-Cognitive Production, B-1 Art History (audiovisual emphasis), C-2 Critical Appreciative (process emphasis)
Group 4 A-1 Perceptive-Cognitive Production, B-2 Art History (direct experience emphasis), C-2 Critical Appreciative (process emphasis)
Group 5 A-2 Affective-Intuitive Production, B-1 Art History (audiovisual emphasis), C-1 Critical Appreciative (process emphasis)
Group 6 A-2 Affective-Intuitive Production, B-2 Art History (direct experience emphasis), C-1 Critical Appreciative (process emphasis)
Group 7 A-2 Affective-Intuitive Production, B-1 Art History (audiovisual emphasis), C-2 Critical Appreciative (product emphasis)
Group 8 A-2 Affective-Intuitive Production, B-2 Art History (direct experience emphasis), C-2 Critical Appreciative (product emphasis)

Figure I Treatment Combinations of Experimental Series

ASSESSMENT PROCEDURES: This study's experimental design was the post-test only control group expanded to eight experimental groups and one control group. (5) The Taylor-Helmstadter Pair Comparison Test served as a criterion measure to indicate changes in critical, aesthetic judgment. (22)

Two analyses of variance procedures were conducted on post-test scores. A three-way analysis of variance procedure was used to examine the overall effects and the interaction effects with the T-HPCT scores. Post-hoc procedures were used for investigation of significant effects. A four-way ANOVA with repeated measures was conducted with the OAQRS followed by a trend analysis. The repeated-measures variables considered for the trend analysis consisted of the mean judgments of products from the second, fifth, and seventh instructional sessions. The level of significance adopted was $p < .05$.

Results

The results from the first analysis of variance on the T-HPTC scores are reported in Table I.

The experimental groups, considered as a whole, performed significantly better on a critical aesthetic judgment measure (T-HPCT) than the control group that received none of the experimental treatments ($F = 15.96$; $df = 8$; $p < .05$). This indicates that instruction in various aspects of aesthetic education, i.e., art production, history, and criticism, resulted in improvement of the aesthetic judgment of older learners.

Dunnett's post-hoc test was used to test the difference between the mean of each treatment group and the mean of the control group. The means and standard deviations for each of the treatment groups and the control group are reported in Table II. The differences between treatment group means and the control group means are also reported in Table II.

The differences resulting from three of the groups (2, 3, and 8) failed to reach the $p < .05$ level of significance. Group two received the A-1 production approach (perceptive-cognitive emphasis), the B-2 art history approach (direct experience emphasis), and the C-1 critical appreciative approach (process emphasis) as an integrated treatment combination. Group three received the A-1 production approach (perceptive-cognitive), the B-1 art history approach (audio-visual emphasis), and the C-2 critical appreciative approach (process emphasis). Group eight received the combination of the A-2 production approach (affective-intuitive) with the B-2 art history approach (direct experience emphasis) as its instructional method. All other experimental groups showed greater post-test scores on the T-HPCT than the control group at the $p < .05$ level of significance.

The A X B X C interaction effect was investigated in order to deter-

Table 1 Summary Of Three-Way Analysis Of Variance: T-HPCT Differences Between Experimental Groups And Control Group

Source	*df*	*MS*	*F*-Ratio
Between Cell	8		
Control × all groups	1	752.17	15.96*
A (production)	1	.41	.009
B (historical)	1	70.39	1.49
C (critical)	1	292.11	6.19*
A × B (production × historical)	1	7.04	.15
A × C (historical × critical)	1	105.16	2.23
B × C (historical × critical)	1	2.89	.06
A × B × C (production × historical × critical)	1	269.77	5.721*
Within Cell	79	47.17	

*$p < .05$ level

Table II Means And Standard Deviations Of T-HPCT For Treatment Groups And Control Group And Differences Between Each Treatment Group Mean And Control Group Mean Tested For Significance Using Dunnett's *T*

Experimental group	1	2	3	4	5	6	7	8	Control
Treatment Combination	$A_1 B_1 C_1$	$A_1 B_2 C_1$	$A_1 B_1 C_2$	$A_1 B_2 C_2$	$A_2 B_1 C_1$	$A_2 B_2 C_1$	$A_2 B_1 C_2$	$A_2 B_2 C_2$	
Mean	27.5	24.4	22.4	23.3	25.5	28.5	23.4	16.4	16.3
Standard Deviation	8.3	3.2	6.0	8.8	7.7	7.6	6.1	7.5	3.7
Difference Between Experimental and Control Group Mean	11.2	5.1	6.1	7.0	9.2	12.2	7.1	.1	

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mine if the C main effect could be directly interpreted. The interaction is illustrated in Figure II.

The interaction is a disordinal interaction so the C main effect is not directly interpretable. That is, even though the significant C main effect indicates that, in general, a process emphasis results in greater post-test scores than a product emphasis, it did not hold true for all groups. Tukey post-hoc procedures were used to compare the means of each treatment group with one another. Treatment groups 1 and 6 (treatment combinations A-1, B-2, C-1 and A-2, B-2, C-1) demonstrated greater post-test means ($p < .05$) than threatment group eight (treatment combination A-2, B-2, C-2). Of all the treatment combinations these particular combinations may hold the most promise for further investigation.

The results from the reported measure analysis of variance trend analysis are reported in Table III.

All experimental groups improved significantly in the trend analysis comparing three art products produced over a period of time (see Table III). No single group, however, performed significantly better than any other group at the $p < .05$ level of confidence. While there was considerable individual variation within the groups, the majority of the participants significantly improved the overall aesthetic quality of their art products as assessed by expert judges using the Overall Aesthetic Quality Rating Scale.

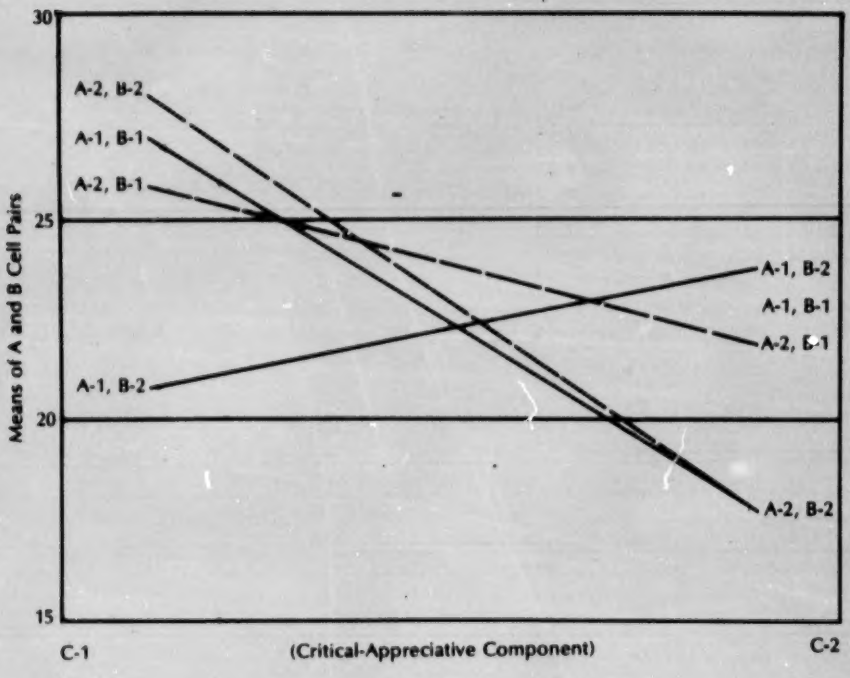
Discussion

It seems possible that the special nature of the arts activities, i.e., art museum tours, audio-visual materials, etc., and the attention and interest displayed by the instructors may have created a type of *Hawthorne effect.* (19) These factors might have elicited the extra effort, interest, and responsiveness from the participants which resulted in all groups making similar progress in the improvement of the overall aesthetic quality of their art products. This possibility needs to be investigated in future research.

Two conclusions can be drawn from analysis of the findings of this study.

Retired adults can improve their ability to make critical aesthetic judgments as a result of experiencing the art education teaching approaches which were employed in this study. Some teaching approaches were more effective than others; A-2, B-2, C-1 and A-2, B-1, C-1 being the most effective and A-2, B-2, C-2 demonstrating little, if any effect.

All treatment approaches utilized in this study resulted in improving the overall aesthetic quality of the art products of the elderly subjects. No single approach, however, was significantly more effective than any other combination instructional approach. This finding indicates either



A-2, B-2: Affective-Intuitive with Art History (direct experience)
A-1, B-1: Perceptive-Cognitive with Art History (audio-visual emphasis)
A-2, B-1: Affective Intuitive with Art History (audio-visual emphasis)
A-1, B-2: Perceptive-Cognitive with Art History (direct experience emphasis)

C-1 Critical Appreciative component (process emphasis)
C-2 Critical Appreciative component (product emphasis)

Figure II Interaction of treatments A and B on treatment C as measured by the Taylor-Helmstadter Pair Comparison Test

that all the approaches are equally effective, or that other factors, such as special attention and novel experiences, may have been responsible for the phenomenon of similar significant gains.

One could tentatively conclude that a process emphasis in conjunction with a critical appreciative approach emphasizing art production and art history will, in general, result in greater improvement of the critical-aesthetic judgment of older adults than a product emphasis combining the same components. However, this conclusion must be tempered with caution as it did not result in a significant effect in all treatment combinations.

The growing visibility of the aged—their increase in number and the

heightened concern regarding the quality of their lives—underscores the need for further study concerning the older learner in the area of art and aesthetic education. This research study, one of the few experimental investigations of art education and the aged, provides some possible directions for future research.

The results of this investigation indicate significant interaction effects when process is emphasized in art production in conjunction with critical appreciative and historical components. Additional studies investigating the effects of the process versus the product emphasis in art education instruction could provide some direction for relevant curriculum development for the older learner. A follow-up with some or all of the subjects who participated in this study could be accomplished through administering the Taylor-Helmstadter Pair Comparison Test as a post-posttest to determine the lasting effects of the aesthetic sensitivity learning experiences on the older adult.

Although the determination of a positive change in attitude toward artists and art education was not one of the objectives of this study, such a change was displayed by the participants through verbal feedback and in a sustained level of interest over the time period of the research course. Attitudinal studies, such as the one conducted by Sanders (20), could provide our profession with direction for arts programming for the elderly.

Various media other than watercolor could be incorporated into future research concerning aesthetic education programs for the older learner. A meaningful comparison of experiences with two- and three-dimensional art processes on the development of the aesthetic judgmental ability of older learners could be made.

Future studies of art education and the elderly should be correlated with current gerontological research. Effective relevant art education programs for the elderly should be based on applicable research data concerning individual differences in the aging process, and the appropriate learning pace for elderly students. Both professional fields could

Table III Summary Of Four-Way Analysis Of Variance With Repeated Measures Using OAQRS Test Of Significant Change

Variable	Multivariate *F*-Ratio	Probability
Rating 1 to Rating 2	14.55*	.001
Rating 2 to Rating 3	14.53*	.001
Rating 1 to Rating 3	56.70*	.001
Total Experimental Groups	519.05*	.001

*p = .001 level

benefit from such a sharing of knowledge and through cooperation in research endeavors.

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Reading 14

An Index: Older Persons' General Attitudes Toward the Arts

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The willingness of older citizens to become involved with the arts, and the possible development of new audiences for the arts, have motivated arts personnel to increase the number of arts oriented courses, workshops, and activities for older persons. The frequency of arts oriented activity in senior centers, in high-rise apartment complexes, at nutrition sites, and for home bound indivʻduals has noticeably accelerated during the past six years, and hundreds of artists/educators, aging practitioners, and recreators have begun to develop visual arts, theater, music, dance, and creative writing programs.

A number of media explorations and accounts of successful programs have been published, needs assessment has been pursued, but no one has truly confronted or been interested in developing a diagnostic or prescriptive approach to curriculum design. Many of these programs are formulated through trial and error experience; some artistic personnel are never able to find a viable approach to program development.

A basic task in the development of information about groups or with individuals, that will eventually develop an information base for development of prescriptive curriculum development, is to inventory attitudes toward the arts.

ATTITUDES: Attitudes, treated separately here and in most major texts, are integrally related to personality. An attitude, states Kerlinger, "is a predisposition to think, feel, perceive and behave toward a cognitive object." (7, p. 483) In fact, there are many definitions of attitude, all indicating that they effect the actions and feelings of an individual. Most of these theories/definitions can, states Greenwald, be divided into two major attitude groupings. He writes:

> . . . attitude definitions most commonly make reference to the attitude objects conditioned stimulus function (the object elicits an emotional response) and its discriminative stimulus function (the object serves as a signal for performance of a variety of instrumental responses, particularly ones indicating positive or negative evaluation of the object). (4, p. 363)

Rokeach (8) implies that attitudes are organized around an object (attitudes toward the Negro, the church, teaching) or a situation (being a passenger or driver or a bus, a salesman, selling clothing, etc.). Art attitudes, then, directly affect individual behavior.

It seems fair to surmise at this point that effective art education should help the older individual develop attitudes toward art which are compatible with most modern philosophical and creative endeavors.

INDIVIDUAL PERCEPTION: Field theories of psychology advance a perceptual view of personality closely related to attitude as utilized in this study. They are based, states Hughes (6, pp. 8–9), after Combs (2) on:

Figure I Art Attitude Index

DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS?	AGREE	DISAGREE	NO OPINION
Science is more important than art.			
Opera singers are always overweight.			
The study of art history is very important.			
Most artists do not work very hard.			
The arts play an important part in a good education.			
Going to an art exhibit is a pleasurable experience.			
My own attempts in art have not been very good.			
An artist looks both inward and outward.			
I enjoy making art.			
People in the arts are born with special talents.			
Poets are not very practical people.			
An artist paints what he feels as well as what he sees.			
I am afraid to show my drawings or paintings to my friends.			
Everyone can be creative in the arts.			
Painting is a female hobby.			
Most actors have frequent temper tantrums.			
Art is a language by which feelings can be expressed.			
Most musicians have unbalanced personalities.			
I enjoy letting others see my art work.			
More people enjoy sports than art and music.			
An artist can paint or draw objects as they really are.			
I do not understand today's art.			
Art should not be taught in the schools.			
True ability in art is the power to invent, create and design with originality.			
Looking at art is a waste of time.			
Theater is the most creative of all art forms because it joins the artist, the actor and the writer.			

> . . . the fact that each individual's behavior is seen to depend, at least in part, on his perceptions of the situation at the moment of behaving; his judgment set, the sum of his evaluations of the past, plus his beliefs, interests and values, brought to bear on how he sees himself and how he sees the situation on the interrelation of self and the situation in which he is involved.

These perceptions involve the entire physical and mental structure of the human being, and they are organized eventually into attitudes.

Older persons are normally typified as a group possessing low awareness of the arts. Such an awareness probably indicates inadequate or poor attitudes toward art, as well. Formation of attitudes and awareness takes place through many years of interaction with the environment. If an individual interacts in an environment that does not value the arts, that has little interaction with art forms or materials, then the possibility of an individual developing low art awareness or poor attitudes toward the arts is enhanced. The present elderly population was schooled before 1930, a time when arts involvements were minimized in most public schools. This means that elders, in most cases, may hold misconceptions about the arts or hold them in low esteem. But the total population of older persons cannot be categorized. During their lifetime, elders may have confronted the arts in a variety of situations. For example, the WPA arts project of the 1930's reached 8 million adults during its lifetime, and most of these individuals are now numbered as older citizens. We just do not know what their attitudes toward the arts are, nor are we cognizant of the value set held by these individuals as it effects their arts activity.

Few attempts have been undertaken to identify art attitudes possessed by older persons. One of the first in South Carolina developed a 13-item inventory based on positive and negative conceptions about the arts. (5) Reliability and validity figures for this inventory were not compiled. Other inventories [Eisner, (3)] have also utilized positive and negative statements of an attitude study. It was, however, utilized with public school populations.

PROCEDURE: A twenty-six item inventory (see Figure I) was developed, questions that might be indicative of both positive and negative art attitudes were constructed within the three areas considered important to an understanding or appreciation of various arts areas. In some cases, common misconceptions about the arts held by those possessing little knowledge and poor attitudes toward the arts were adapted for use in the index. Other items embodied common theories or traits held important by art educators to indicate a propensity for the arts.

SECTION ONE: *Attitude toward Self-Involvement in the Arts* included questions such as: "My own attempts in art have not been very good" and "I enjoy letting others see my art work."

SECTION TWO: *Attitudes toward the Arts and their Relationship to*

other Areas of Society included questions such as: "Science is more important that art" and "More people enjoy sports than art and music."

SECTION THREE: *Attitudes about Arts Personnel and the Arts Experience* included questions such as: "Opera singers are always overweight" and "An artist paints what he feels as well as what he sees."

A group of prominent art educators were then asked to indicate the positive or negative nature of each item.

Figure II Positive/Negative Character of Index Items

Positive-group A	3, 5, 6, 8, 9, 12, 14, 17, 19, 24
Negative-group B	1, 2, 4, 7, 10, 11, 13, 15, 16, 18, 20, 22, 23, 25
No Agreement-group C	21, 26

It was theorized that participants who agreed with positive statements or disagreed with negative items would indicate a stronger general attitude toward the arts. On the other hand, disagreement with scale items would be indicative of poor attitudes toward various aspects of the arts and arts involvement.

SCORING: Participants were asked to indicate agreement or disagreement with each of the 26 items. A "no opinion" option was also included with the index.

Positive agreement with items in Group A, Figure II, indicates positive attitudes towards the arts. Disagreement with items in Group A, Figure II, indicates negative attitudes. Positive agreement with items in Group B, Figure II, indicates negative attitudes, while negative response indicates a positive attitude toward the arts.

Responses indicative of positive attitudes, when totaled, indicate the positive or negative nature of the participant's art attitudes and constitute the raw score of the index.

VALIDITY: Two types of validity, face validity and operational validity, can be identified as important to the construction of this index and are based upon the aims of testing as listed in Bledsoe (1, pp. 118–119). He identified four areas:

(1) How an individual performs at present in a universe of situations . . . ;
(2) How well an individual will perform in the future;
(3) As an estimate of the person's present status on some extrinsic variable; and
(4) As an inference of the extent to which an individual possesses some trait supposedly reflected in the test performance.

This index was designed to indicate the extent to which an individual possesses some trait (in this instance general attitudes toward the arts).

A randomly selected group of art education experts from throughout the United States was asked to place the index items into one of the following three categories:

1. Attitudes toward self-involvement in the arts;
2. Attitudes toward the arts and their relationship to other areas of society.
3. Attitudes about arts personnel and the arts experience itself.

Figure III Preceding Items as Categorized by Art Education Experts

Category I	Category II	Category III	Items not Categorized
6	1	2	10
7	3	4	17
9	5	8	21
13	20	11	22
19	23	12	25
		14	26
		15	
		16	
		18	
		24	

These areas, indicative of a propensity for the arts, are similar to sub-test areas utilized by Eisner (3) in the Eisner Art attitude inventory. They were selected on the basis of their relevance to understanding the visual arts and the role of an individual pursuing the arts.

Thus the index can be said to have face validity.

Administration of the Index:

Two hundred copies of the Attitude Index were distributed to aging practitioners at the monthly meeting of the Community Services Agency Nutrition program. The Index was randomly distributed to older persons from within the 17 county Bluegrass Regional Development District. Eighty-five questionnaires were returned by mail to the investigator, results recorded, and a reliability analysis performed. In addition a factor analysis was performed to see whether categorical placement of items into three areas by experts was valid. All but one item (#10) loaded into one factor with a value of .52 or higher. Items did not load at the .52 level or higher in any of the other factors. Factor 1 had an Eigen Value of 10.38 and 69% of the variance for the scale. Factor 2 with a 8% variance and Eigen Value of 1.23, and Factor 3 with 7% variance and an Eigen Value of 1.06 however, did not contain any items with a value of .52 or higher.

This means that the Attitude Index, based on factor analysis, measures general attitudes toward the arts and indicates that the inves-

tigator may have biased the categorical placement of items by the experts. However, placement into one factor indicates that the Index may more generally measure attitudes towards the arts.

Reliability

A co-efficient alpha performed on the 26-item index was very high .94159. Thus we can surmise that the Index possesses internal consistency.

The investigator, with the realization that some inconsistency exists between factor analysis and categorization by experts negated utilization of some items also ran a co-efficient alpha reliability on the 20 items successfully categorized in the three areas of self involvement; art and its relationship to society; arts personnel and the arts experience itself. Reliability for the 20-item Index was also high at .93077.

Additional work including more trials are needed before construct validity can be positively identified. It is the author's belief that researchers should not utilize the instrument until the lack of agreement between factor analysis and art education experts can be thoroughly researched. However, the high reliability of the instrument as a 26-item or 20-item index suggests its use as a pre/post evaluation instrument with adult art programs, and this could also become a measure of construct validity.

The author invites inquiries concerning the formation of validity and reliability figures for this instrument and believes that the entire area of attitudinal research with adult populations offers extraordinary opportunities for future research involvements.

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Reading 15

Relationship Between Creative Activity and the Health of Elderly Persons

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Introduction

In 1960 the first named author began a study (2) the stated purpose of which was to determine the ability of some persons over the age of 65 to learn oil painting and, further, to note whether any changes in other activities and interests would appear to be related to the engagement in painting. Although the study was conducted under the announced purpose, the present writers had in mind a longer range goal: the possibility of learning at later points in time whether the older persons who were the experimental subjects might be found to have fared any differently in certain important respects from their carefully matched counterparts in a comparison group. This article will report the findings of the follow-up investigation with only as much reference to the original study as is needed for clarity of background.

The writers began the original study with little doubt about the ability of older persons to gain proficiency in such a learning experience as oil painting. Earlier studies (e.g., 3, 5, 9) had shown that older people "can learn quickly, thoroughly, and well those things they want to learn if the learning situations are not inconsistent with physical, mental, and emotional capacities." (9, p. 117) The principal question was, therefore, whether any significant difference would be found between the experimental subjects and the older comparison subjects in the kinds and number of interests and activities in which they engaged during the course of the experiment. For example, would the experimental subjects engage more frequently in various planned events (concerts, literary presentations, and the like) of the apartment complex in which certain of them lived? Would there be a difference in the frequency and kinds of informal visitation, or the arranging of parties, or attendance at events (theatre, for example)?

The Oil Painting Experience

Oil painting was selected for the experimental learning task because it provided opportunity for engagement in potentially creative activity and because it was not beyond the physical ability of most persons whose age was over 65. Arrangements were made to have the instruction given by two members of the faculty of the art department at the University of Omaha. Classes were held in the regular classrooms of the art department of the University. All classes met once per week. The period of instruction covered 18 weeks beginning the first week in February, 1960.

SELECTION OF SUBJECTS: Actually, there were three groups of subjects in the study. One was the experimental group. The other two served as comparison (control) groups.

a) *The experimental subjects and senior controls.* Men and women over the age of 65 who had no previous instruction in oil painting were

invited to participate in the study. The invitation was presented at a meeting of the Omaha Retired Teachers Association. It was also presented to administrators of retirement homes. As a result of the invitation, 58 older persons (54 women and four men) volunteered for enrollment in the study. Thirty-five women and two men were included in the experimental group. Nineteen women and two men who volunteered for the study constituted the senior control group.

One fact about the senior control group imposes a shortcoming on the design of the study. It is that the members of this group cannot be said to have demonstrated the same level of motivation to enroll in the art class as the members of the experimental group. Their reasons for choosing not to enroll were numerous; they included, for example, the conflict in time between the art classes and certain other planned activities. The reasons did not, however, include health factors.

For the purpose of securing as much evidence of comparability between the two senior groups as possible, all persons in both groups were given four different art-related measurements. These were administered before the final selection for the experimental group. The art-related measurements that were given before the experiment began included *(a)* the *Meier Art Tests: I-Art Judgment* (7); *(b)* the *Graves Design Judgment Test* (4); *(c)* two parts of the Allport, Vernon, and Lindzey *Study of Values* (1); and *(d)* a questionnaire concerning interests and activities. The Allport, Vernon, and Lindzey scales and the questionnaire were repeated with both senior groups at the close of the experiment.

Analysis of variance was employed to test the significance of the differences between the two senior groups on the scores for the *Meier Art Test* and the *Graves Design Judgment Test*. The differences were not statistically significant. The median test described by Siegel (8, pp. 111–115) was used to determine whether significant differences existed between the scores of the two groups on the aesthetic and social values of the Allport, Vernon, and Lindzey instrument. The differences were not statistically significant. The sign test (8, pp. 68–75) was employed for the same purpose to compare the two scales before and after the experiment. No statistically significant differences were evident for the pre-experimental measurements.

b) Age of the senior subjects. The median age of the subjects was the same for both groups; it was 70. The range of age in the experimental group was 65 to 89; in the control group it was 65 to 80.

c) Student control group. Because one of the principal questions was to determine the calibre of the older persons' learning of oil painting, this question led to the inclusion of two classes of undergraduate students at the University who had enrolled in oil painting as part of their program of courses. There was a total of 33 students in the two

classes. Their instructors, the place and kind of instruction, and the length of it were the same as were provided for the older persons. All the measurements reported above for the senior groups were given at the beginning of the term to the student classes. The questionnaire was not given to the students. Tests of significance of difference between the scores of the student group and the groups of older persons, prior to the experiment, showed no differences to be statistically significant.

RESULTS OF THE ORIGINAL STUDY: Six main findings were extracted from the data of the original study. Briefly summarized they are as follows:

1. In comparison with the student controls, the older subjects earned a higher average score—not statistically significant—on midterm ratings of performance. At the close of the instruction, their average rating was lower (statistically significant difference) than the average for the student group. However, the two most highly rated paintings were done by members of the older group. The judges (experienced, widely known art critics) reported that the two paintings would have competed very favorably in a regional art exhibit.

2. The mean score of the experimental group on the Meier art judgment test at the end of the term was significantly higher (statistically so) than at the beginning of the experiment. The same was true for the student group. There was no significant difference between the two groups. The Graves test was not given to the college students at the end of the semester.

3. The experimental group significantly exceeded the student control group in the measures of satisfaction derived from the study of art and in subject ratings of their accomplishments. Twenty-three of the 30 experimental subjects who completed the instruction reported more satisfaction than they had expected, and 19 stated that they accomplished more than they had expected. Of the 33 college students, 15 reported more satisfaction than expected; 19 stated they accomplished more than expected.

4. At the close of the instruction the experimental group showed a greater increase than the senior control group in activities that gave them satisfaction although, with the exception of one activity, the differences were not statistically significant. The exception: the experimental subjects were markedly more inclined to attend art exhibits.

5. There was at the close of the term no significant difference between the experimental subjects and the senior controls in their involvement in social activities.

6. At the end of the experiment, all but one of the experimental subjects planned to continue the study of art, and all recommended such a study for persons of their age. These older persons' claims of

satisfaction were confirmed when, at a later date, they planned and personally conducted an exhibit in which two paintings of each of the 30 subjects were shown; more than 300 persons attended the exhibit. Further confirmation of their interest and satisfaction was given in the fact that the older persons arranged, on their own, for continuance of the course in oil painting. When the findings of the original study were being written, 15 of the experimental subjects had enrolled for an eight-week course that would start in September, 1960. Twenty had asked to be enrolled in a similar term of instruction beginning early in 1961.

PHYSICAL FITNESS: It was not part of the original study to attempt any assessment of differences in change in the health and physical condition of the experimental subjects *vis à vis* the senior control subjects. The relatively limited time during which the experiment would run seemed to make such an objective less than likely to produce meaningful results. Addition of this objective would have called for professional services or the sharing of information that would be difficult to procure. Only some quite subjective observations were made (and carefully recorded) without being entered into the final report. Such data proved to be of value, however, in the follow-up study. Two summary statements related to physical condition must suffice at this point. Only three of the original 37 experimental subjects had to withdraw from the study because of poor health. Four more withdrew from the study for such reasons as the severity of the weather in getting to and from classes, and the care required by a sick grandchild.

Findings from the Follow-Up Studies

The material in this part of the report will pertain to the older subjects of the study; it does not involve the college student groups. More specifically, the findings pertain to the 30 older experimental subjects who completed the art instruction of the original study plus the 21 senior control subjects. Follow-up investigations were conducted in 1962, in 1965, and in 1971.

The principal foci of study at the three different time periods were *(a)* number of persons living; *(b)* health status; *(c)* continuance of involvement in painting and involvement in art exhibits; *(d)* extent of social activity; and *(e)* involvement in creative activity other than painting.

NUMBER OF PERSONS LIVING AND THEIR AGE: The data of Table I invite special attention. Twenty-four months after the completion of the experiment there were two deaths in the combined study group—the experimental and senior control subjects. One member of the experimental group had died, and one of the controls. But three years later the picture changed considerably. There had been no additional

Table 1 Comparison of Death Rates at Three Follow-Up Intervals for Subjects of Study

	1962		1965		1971	
	N	%	N	%	N	%
Experimentals known living	29	97	29	97	20	67
Experimentals known deceased	1	3	1	3	10	33
Controls known living	19	90	13	62	8	38
Controls known deceased	1	5	6	29	10	48
Controls not located	1	5	2	10	3	14

deaths in the experimental group; in the control group six persons, or 29%, had died. By 1971, 67% of the experimental subjects were living, and 38% of the control subjects were known to be living. Three control subjects would not be located although much effort was expended to find them.

The median age of the experimental subjects who were living in 1971 was 79.5. For the control subjects it was 82. The ranges in years for the two groups, respectively, were 76 to 87 and 78 to 89.

HEALTH STATUS: The information pertaining to the health of the subjects at the several follow-up dates has, of necessity, a degree of subjectivity about it. But subjective as the information was, the judgments were no more subjective in the case of one group than the other. The comparisons are presented in Table 2.

CONTINUED INVOLVEMENT IN PAINTING: Of the 29 experimental subjects who were living in 1962, 21 (72%) were still involved in painting. 17 of them (60%) were enrolled in instructional classes. By 1965 the number had dropped to 17 (60%) who were still involved in painting and four (14%) who were enrolled in instruction.

In 1971 there were 11 (55%) who were continuing their oil painting and three (17%) who were taking instruction. Of the nine persons who were no longer involved in painting in 1971, five discontinued because of poor health, one turned to color photography, one became "too busy with club activities," and two no longer cared to paint.

PARTICIPATION IN ART EXHIBITS: In 1962, 21 persons (72%) exhibited paintings in such places as a senior citizens center, a retirement home, several churches, the Art Department of the University of Omaha, and in a show sponsored by American Association of Univer-

Table 2 Health Status of Elderly Subjects

Health Status	1962 Exper. (N = 29) N	%	1962 Control (N = 17) N	%	1965 Exper. (N = 29) N	%	1965 Control (N = 13) N	%	1971 Exper. (N = 20) N	%	1971 Control (N = 8) N	%
Excellent	a		a		6	20	3		4	20	0	0
Good	a		a		16	55	6	46	9	45	1	12
Fair	a		a		6	20	3	23	7	35	5	62
Poor	a		a		1	4	1	8	0	0	2	25
Mentally alert	29	100	17	100	28	96	11	84	20	100	5	62
Not restricted to bed	29	100	16	94	29	100	13	100	20	100	5	62

[a]No report for 1962.

sity Women. The only subject who was deceased in 1962 had held an exhibit of her paintings at her own home only a few weeks prior to her death at age 92.

No systematic record could be kept of the paintings exhibited between 1962 and 1965. In 1971 there were six individuals who were involved in exhibiting paintings. One of the six is currently (August 1971) in charge of an art exhibit. Two expected to exhibit paintings at some later date (later than the date of this writing). Four or five of the elderly persons had sold numerous paintings.

EXTENT OF SOCIAL ACTIVITY: At the three follow-up dates, evaluations were made of the extent to which the members of the senior subject groups were involved in social ("socializing") activities. The evaluations were based on a scale devised by Robert J. Havighurst and entitled *Uses of Leisure Time* (6). Table 3 presents data related to the social activities.

The most noteworthy statistic in Table 3 is the consistently greater percentage of the experimental persons who rated "high" or "above average" in comparison with such ratings for the control persons. This advantage persists throughout the 11 years of the study. For the dates 1962, 1965, and 1971, the differences in percentages were 52% *vs.* 35%, 45% *vs.* 39%, and 50% *vs.* zero%.

PARTICIPATION IN CREATIVE ACTIVITY: For the three follow-up periods it was possible to secure information about the subjects with regard to creative activities other than the involvement in painting. The data would help answer the question whether the experimental subjects tended to restrict themselves to painting-related activities.

What kinds of activities were identified for the purposes of the study, as "definitely creative"? Examples are the following: traveling with a camera to make slides for lectures, work in ceramics, giving assistance to the blind teaching needlework, teaching French on a part-time basis, serving as treasurer of the local Artists Association.

Seventeen of the 29 experimental subjects for whom data were secured in 1962 were engaged in these kinds of interests. Some of these

Table 3 Number of Senior Subjects Involved in Social Activities at Different Follow-Up Dates

Extent of Involvement	1962		1965		1971	
	Exper. (N = 29)	Control (N = 17)	Exper. (N = 29)	Control (N = 13)	Exper. (N = 20)	Control (N = 8)
High	6	1	5	1	5	0
Above average	9	5	8	4	5	0
Medium	10	8	13	4	5	3
Below average	4	2	2	3	5	2
Low	0	1	1	1	0	3

17 were also among the persons who were continuing at that time with their painting. Of the 19 controls who were known to be living in 1962, seven were engaged in creative activities on the order of the examples given. These figures mean that approximately 60% of the experimental persons were taking part in creative activities; 36% of the controls were thus engaged. Had the painting activity not been omitted from the summary for the experimental persons, the difference between the two groups would have been still greater. Equally impressive as the experimental subjects' 1962 record of creative activity is their record for 1965. Although there were four fewer persons involved in the "definitely creative activities," the kinds of things these persons were doing seemed quite remarkable. Some examples were the following: director of two choirs and state director of a national organization (one person), president of a women's club, regular guide for the Joslyn Art Museum art tours, active member of the local Great Writers group. In 1965 there were five of the control subjects who were involved in activities that rated "definitely creative."

Perhaps the 1971 record of creative activity for the experimental subjects is even more noteworthy. As of that follow-up date, there were 10 persons (50%) who were engaged in such activities as *(a)* local Artists Club, PEO Sisterhood, Eastern Star, Daughters of the Nile (quite active in each of these); *(b)* organization and direction of a schedule of art exhibits for American Association of University Women; *(c)* direction of a choir of persons over 65 years of age with occasional concerts given out of the city *(d)* presentation of numerous book reviews; and *(e)* photography—preparation of slides made in every region of the United States. By contrast only two of the eight control subjects known to be living in 1971 were involved in any activity that qualified as "creative." One of these held office in an organization but was able to do very little of the work related to the office.

Discussion

Acceptance of the findings of the study at face value invites the conclusion that a set of conditions was generated for the engagement in painting that fostered several salutary results. The favorable results are indicated in the data that have been summarized.

There is a note of caution in the expression "at face value." Much of the credibility of the findings hinges on the assumption that the two groups of older persons were indeed quite comparable in the most important ways. Clearly, there would need to be relatively little imbalance in, say, health factors at the beginning of the experiment to void some of the principal findings. The authors can only reassert the fact that they tried to take every precaution to secure two groups that were closely similar, not only in motivation related to enrollment in painting

but also in physical fitness. If there were any disadvantage for either group, it might be the greater extension of age in the experimental group at the outset of the study. The oldest of the experimental subjects were 84 and 89, respectively, whereas the oldest control subject was 80. The efforts to control for motivation and the assurance of "no difference" in the material of the questionnaire when initially given were described earlier in this report.

The words "set of conditions" underscore the idea that learning to paint, and even to continue to paint, were not necessarily the main therapeutic factors that were at work with these elderly persons. As they engaged in painting, their associations with other persons took on added dimensions and new qualities, and helped to provide considerable validation of their own self-significance. In a variety of ways many of the experimental subjects expressed to different confidants this sort of assessment of their experience.

Regardless of the limitations that are present in the study, there is, in any case, considerable evidence that a group of elderly persons found much satisfaction in a creative learning experience, the spread effect of which was to add greatly to the breadth and vitality of their interests and, apparently, to the number of their years.

Summary

The substance of this report evolved from a study initiated in 1960 and aimed at determining not only how well persons 65 years of age and older can learn oil painting but what other interests might emerge as the art experience progressed. Three groups of subjects were involved in the study. Thirty-seven men and women whose age was over 65 years comprised the experimental group; they engaged in oil painting. Nineteen men and women of similar age constituted a control group; they did not participate in oil painting. Two classes of college students totalling 33 in number served as a comparison group for judging the experimental subjects' performance in oil painting; the college students were enrolled in classes as nearly identical as possible to that of the experimental group.

The present report is focused on the later life experiences of the two groups of elderly persons. In comparison with the college students' performance in painting, the experimental subjects proved to be slightly less proficient at the end of one year's work. However, they manifested greater interest in art than the college students; a much larger percentage of the elderly persons continued the instruction in art.

The experimental subjects showed numerous advantages over the other control subjects. With the passing of time, the evidence suggests significant relationships between engagement of elderly persons in

creative endeavors and their conditions of health and their longevity. In 1971, 67% of the experimental subjects were living, as compared to 38% of a control group. In 1971, 65% of the experimental persons rated "excellent" or "good" on an evaluation of health in comparison to 12% of the control group.

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Reading 16

Older Adults and Art: Research Needs

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Interest in art classes for older adults is widespread. Nearly every recreational or educational setting for older adults numbers several art classes among the offerings, and there is some evidence that art and crafts classes are the most popular and best attended of organized activities. (29; 32; 21) Program directors have reported enthusiastically on the outcomes. Rappole cites a report by John and John that is typical of claims made for art classes:

> Our students find new emotional outlets and dignity in learning; and that they have not lost the ability to progress. . . . They find many myths regarding age not in accordance with reality. Many have lowered their blood pressure, gotten off tranquilizers, and become more alert as they respond to the stimuli of involvement. . . . Crafts may become a vital tie with emotional well-being and friendships. And some are finding great hidden talents—that is, of course, icing on the cake. (29, p. 49)

The picture is not as bright as it may seem, however. The emerging professional interest and program development is more likely to be found among community educators, nutrition site directors, and recreation organizers than among art educators. Even more important, lack of formal evaluation and research data to back up observations such as those cited above are limiting the potential for wide program and funding development.

Art educators, with their considerable experience in research and program planning, could do much to foster the quality and growth of art programs for older adults. To this end, this paper will survey research in the field and suggest directions that new efforts might take.

Developing Perspective

The field of older adult art education is so new that extensive philosophical and theoretical work is needed to define the territory and clarify issues. Kuhn (25) and Corso (6) urge the study of the influence of society upon the individual to obtain a better understanding of both limitations and directions for program development. Bloom has recognized the value of tapping the perspectives of two related fields, adult education and gerontology, along with art education for theoretical insight. She concludes that development of theory for older adult art is less central than development of theory for adults in general; the distinctions being more those of degree than of kind. (4, p. 115) I have compared the multiple conceptions of educators and recreation specialists as they seem to be functioning in many older adult art programs, concluding that art educators could profit from the questioning, integrating, and broadening perspective of recreation. (23, p. 240)

The scope of older adult education may need to be wider than that defined by the public school, and the act of defining values may in-

creasingly need to include the students themselves. Kuhn (26) would rename teachers "arts practitioners," students "clients," and curriculum, "service." The fields of psychology and medicine and even business may provide fruitful conceptions. For example, adult art students could be approached as consumers, with older adults as a target market for continuing education courses. Program planners could make broad use of traditional business strategies concerning marketing, advertizing, public relations, and economic feasibility. This is not to suggest, however, that a potpourri of values and borrowed concepts should replace an attempt at developing theory. Perhaps what is needed is a system for approaching and using multiple points of view, as suggested by Ecker (11) in another context.

Popular art images and art kits are widely accepted in the adult recreation environment. The conflict of values between student and art teacher is likely to be strong, and consequently, the art teacher will need to come armed with an educated point of view. Theoretical exploration of popular arts phenomena will need to be developed more thoroughly than in the currently available discussions of coloring books and ditto fill-ins for elementary education. In the face of widespread use of craft kits, the concept of art itself and the nearly-buried distinctions between fine arts and crafts will have to be reviewed and discussed in the adult education context.

Describing the Population

The general public attributes far more problems to old age than the older adults themselves report. (28) There is growing evidence that within the educational arena there are misconceptions as well. A survey (31) of directors of community art teaching agencies such as museums and recreation centers in one large city found that they all emphasized non-aesthetic ends such as social interaction or recreational therapy. Yet, student-centered surveys of reasons for joining such classes place *learning* or *gaining new information* as a major consideration along with social interests. (33; 22)

The Reis (32) study helps to point up another problem: Among the agencies serving widely differing citizens there were few differences in larger ideological concerns. Yet surveys of the students themselves (e.g., Jones [23], Anderson [1]) reflect distinct differences in goals among different groups of students. There is strong evidence to believe that older adults are the most heterogeneous of all groups with which an educator must deal. (28)

There is a very great need for more descriptive research both to dispel the myths and to help educators account for the wide range of differences they are likely to encounter. Dimensions in need of attention are discussed below.

AGE: The older adult group in many senior centers and churches includes persons from age 55 to over 90. This spread of 35 years seems to make a difference; older students seem to participate in art classes far less than younger students. (1; 19) Louis Harris and Associates found that loneliness was more of a problem with the older elderly than with the young. (28, p. 16) It may be that social contact is an important reason the older elderly begin or continue participation. Such information, if substantiated by research, could be very useful to the program planner.

EDUCATION AND INCOME: Older adults of low socio-economic status experience poorer health, poorer self-image—are worse off in nearly every respect—than persons of higher status. (28) Johnstone and Rivera note that persons of low status were less able to use leisure time in a satisfying way. (22, p. 267) There is a good possibility that persons of low education and work status will require special recruitment strategies and will come to art classes with a quite different set of abilities, needs, and interests. Descriptions of art interests and abilities would be a necessary component as classes are offered for this group.

Persons at the high range in education and income may require special attention as well. Hiemstra (18) found that they, unlike others, prefer expressive over instrumental activities; an arts poll (29) found that they were the main constituents of fine arts classes such as painting and sculpture.

MALE AND FEMALE STUDENTS: Presently few men show up for classes of any type. (3) Studies of male and female art class attendance and of male art class participants and non-participants should produce much insight and material for recruitment strategies.

DEVELOPMENTAL STAGES: Some older adults make drawings that closely resemble those of an eight-year old; (24) others show up at the university art department and out-perform younger undergraduates; and still others will only attempt technique-dominated activities such as greenware ceramics and macramé. (23) The range of art skills found in any one class or class site can be quite large.

Some work has been done to describe the range of adult basic art skills. Bloom (4) has suggested two stages to describe the adult: the stage of inhibiting dissonance and the aesthetic expressive. I have used statements of older adult art students to propose achievement levels in image making, degree of personal selection, technical skills, and creativity or risk-taking. (23) These ideas need to be refined and expanded. In addition, much needs to be done to characterize the truly naive or primitive artist—who is often an older adult—in terms that can be useful to the art educator.

The area of drawing and space development, so very basic and so troublesome to adults with their insistence on realism, (4) needs par-

ticular attention. It may be that much that has been developed for children through the National Assessment (34) and with drawing and space assessment instruments (e.g., Eisner [14], Efland [12], and Lovano [29]) can be adapted for use with adults.

AGING: Descriptive data on differences of age, socio-economic status, sex, and art development have been thus far discussed as differences among older adults themselves, and not between younger adults and the elderly. National polls have reflected more similarities than differences between older and younger adults (e.g., Louis Harris & Associates [28]); and research in intelligence (5) and learning (20) suggests that such factors as education and physical health are more closely associated with performance than age. If these trends can be shown to apply in visual art related ability and learning, then, as suggested by Bloom (4), *health* or *educational background* might be more viable delineators than the term "older adult."

There is some debate on the amount of actual decline an individual will experience in old age because much of the research describing deficits has been cross-sectional—comparing younger, better, and differently educated persons with the more poorly educated, older population. (5) Longitudinal as well as cross-sectional studies of art abilities could provide a more accurate picture—and probably a quite optimistic one—of the aging adult student. Additionally, longitudinal data on living, working artists would add a needed dimension to the library-oriented work begun by Lehman (27) and Dennis (10) and could be of particular interest to art historians.

INTERVENING: Studies conducted in the art classroom have confirmed the general view that older adults can learn (16; 15) and that the work of some individuals can attain a quality that is better than that of younger college age students taking the same class. (8) However, the more extensive research literature in learning and memory shows the older adult to experience more difficulty than college age students in several learning related abilities. Except for Dawson (8), who found that a group of retired teachers—as a whole—did less well than a group of younger adults, there is no substantial evidence that all of these deficits will carry over into the art classroom: Furthermore, Dawson's results were confounded by the fact that there were young college students in her experimental group who planned to be art majors. Monitoring art skills of carefully-paired young and old adults in controlled art instructional programs could tell us much about where the teaching of art may need to be different for older adults.

Psychological research has isolated several strategies that appear to lessen learning deficits among older adults. (2; 36) The strategies most often mentioned are 1) increased time, 2) increased structure of the learning task, 3) presentation of fewer ideas at one time, 4) repetition,

5) use of highly meaningful materials, and 6) sincere and frequent support for their efforts. If art learning problems appear more often with certain groups of older adults, then the teaching strategies of the psychological laboratory are likely to be profitably adapted to experimental research in the art studio.

National polls and the literature of gerontology consistently point to poor health and social isolation as key problems. It may be that art instruction could play a significant role in alleviating these problems. Dawson (8) found that that when compared to younger students, her older students derived greater satisfaction and larger increases in activities and interests following painting classes. Ten years later (9) when compared to non-student older adult controls, the older students in the painting classes reported better health and lived longer. These findings and the consistent appearance of social and health benefits in observational reports such as the one cited at the beginning of this paper lend strong support to more research in the area.

A Concluding Word

Persons interested in conducting research need to be warned that there may be problems with both administration of research instruments and even finding appropriate instruments. Problems of interviewing and testing some older adult populations are well documented, (17) the primary difficulties being 1) poor reading abilities and vision problems, necessitating use of the personal interview, 2) a tendency toward extreme responses, 3) a tendency to choose the non-differentiating response, and 4) a tendency toward "yea saying." Persons conducting research will need to plan for extensive pilot testing and administration time.

Valid and reliable tests in art are few (14) and virtually none of those currently available has been used with an older adult population. Hoffman (19) has begun development of an art preferences and background survey and an art attitude inventory. I have developed an inventory of art styles preferences and a self-report art-related practices test (23) but neither is ready for general use. Persons in the field may need to adapt some of the available instruments to their needs, as suggested earlier in this paper, in the case of assessing drawing development. At the same time, they should take the advice of Davis (7) and not let the available tests control the issues studied. Exploring uses of art by older adults is a field which should inspire the most sensitive and imaginative of research efforts.

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